

Bertolami
F i n e A r t



Auction 267

GLYPTICS
ANCIENT JEWELRY

London - 7 July 2023



Bertolami
Fine Art

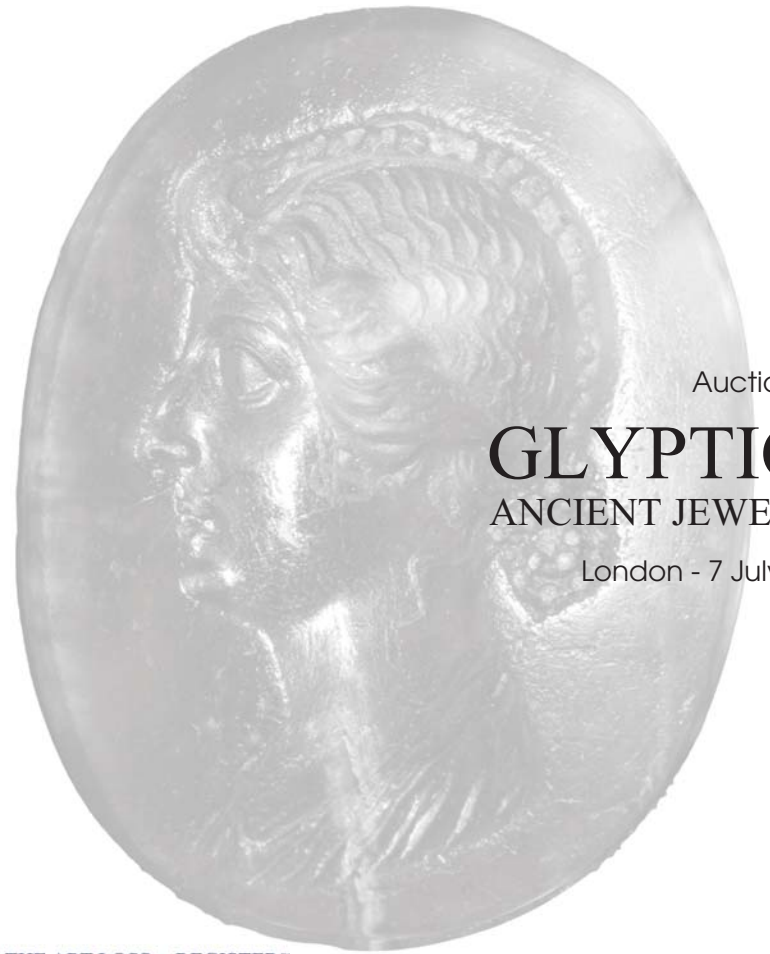
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INFORMATION REGARDING AUCTION 267

1. How to participate

The auction will be held on 7 July 2023, starting at 12:30 pm BST (13:30 CEST) at: 13 Hanover Square, Mayfair, London W1S 1HN

The following methods of participation are available: in person, by telephone, online upon registration on our website www.bertolamifineart.com or on our partner portals (see list below), by a written absentee bid to be received by 9:00 am BST (10:00 CEST) on Friday, 7 July 2023.

a. Attendance in the auction room

Unacquainted customers who have not already registered must provide a valid identity document.

b. Telephone bidding

You can place your bids during the auction by telephone, with the assistance of one of our operators. In order to take part in the telephone bidding, you must make a reservation by 9:00 am BST (10:00 CEST) on Friday 7 July 2023, specifying the lots you wish to bid for and your telephone number. Customers who have booked this way will be called at the number they have indicated a few lots before those for which they have expressed interest.

A telephone bid reservation has the value of a written absentee bid at the starting price as indicated in the catalogue.

To book your phone bidding: fill out the appropriate form

(Further info: +39 06 32609795 info@bertolamifineart.com - amministrazione@bertolamifineart.com)

c. Live participation via our website or our partner portals

You can place your bids during the auction by logging on to our website www.bertolamifineart.com or on the following partner portals:

Arsvalue (www.arsvalue.com)

Bidder (www.bidder.com)

Drouot (www.drouot.com)

Emax.bid (www.emax.bid.com)

Invaluable (www.invaluable.com)

Sixbid (www.sixbid.com)

The Saleroom (www.the-saleroom.com)

d. Written absentee bid

You can submit your bids in writing by filling out the appropriate form, or by means of an e-mail, or a letter. Written absentee bids may be sent by email to: amministrazione@bertolamifineart.com – info@bertolamifineart.com, by post, or must be delivered to Bertolami Fine Arts Piazza Lovatelli, 1 – 00186 Roma.

All offers must be received by Bertolami Fine Art no later than 9:00 am BST (10:00 CEST) on Friday 7 July 2023. Written absentee bid shall authorize the auctioneer to make offers on behalf of the signatory. .

2. Lots Exhibition

The lots will be visible from 4 to 6 July from 9:00 am to 17:30 pm BST at the following address:
13 Hanover Square, Mayfair, London W1S 1HN

3. Auction pre-bids

As from the date of publication of the online catalogue until 9:00 am BST (10:00 CEST) on Friday 7 July 202 it will be possible to:

- start placing bids on our website www.bertolamifineart.com, or on the partner portals as listed in point c of paragraph 1;
- book a phone bidding as described in point b of paragraph 1;
- submit written absentee bids as described in point d of paragraph 1.

In the event of:

a. One single auction pre-bid on a lot

In the absence of bids during the auction, the lot will be awarded at the starting bid even if the sole bid received is higher (the amount of the pre-auction bid indicates the maximum bid the bidder is willing to place.

Example: Starting bid £ 1,000 – Single pre-sale bid £ 1,500 – Award at £ 1,000

b. Multiple auction pre-bids of the same amount on the same lot

If no bids are raised during the auction, the lot will be awarded to the earlier bidder.

c. Multiple auction pre-bids of different amounts on the same lot

If there are no bids during the auction, the lot will be awarded to the highest bidder. The hammer price is calculated by adding to the amount of the next lowest bid an increment set out in the table below.

Example: customer A bid £ 1,270 - customer B bid £ 1,800. Customer B does not win at the award price of £ 1,800 but at £ 1,370. In other words, the automatic increase of £ 100 provided for in the table is applied to the amount of the next lowest bid when the bids are within the £ 1,000-1,999 bracket.

4. Payment methods

The purchasers of the winning lots will be able to choose between the following payment options:

- a bank cheque or a non-transferable cashier's cheque made payable to Bertolami Fine Arts LTD
- (in the event of payment by foreign cheque, please add £ 10 to the invoiced amount);
- Paypal

- Bank transfer payable to Bertolami Fine Arts LTD

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SWIFT/BIC: MYMBGB2LXXX
(in the event of payment by outside European Bank transfer, please add £ 10 to the invoiced amount)

Please note:

Invoices paid by cheque, cash or bank transfer are exempt from the 3.5% administration fee

5. Auction fees

The purchaser shall pay Bertolami Fine Art an auction fee equal to 27% of the hammer price of each lot. An additional commission shall be applied to lots purchased via online participation on our website www.bertolamifineart.com or on the partner portals: www.bertolamifineart.com +1,5% of the hammer price

Drouot +3% of the hammer price

Invaluable +5% of the hammer price

LiveAuctioneers +5% of the hammer price

The Saleroom +3% of the hammer price

6. Additional costs

Shipping costs and additional customs duties are to be borne by the buyer.

In the event that, due to unjustified complaints, the goods should be returned to Bertolami Fine Art, the customs duties and shipping costs shall be incurred by the customer.

7. Conditions of Sale

The conditions of sale that govern the relationship between Bertolami Fine Art and the customers taking part in our auctions are displayed in each catalogue. As these conditions are automatically accepted from the moment you participate in the auction, please read them carefully.

In the event of a discrepancy between the conditions of sale published in the printed catalogue and the version that appears in the online catalogue, the online version shall prevail.

8. Publication of auction results

The winning bids list will be published by Bertolami Fine Art on the website www.bertolamifineart.com, for information purposes only, within ten days of the closing date.

TABLE A AUTOMATIC INCREMENTS

Amount bid £	Predetermined increase £
0 - 99	5
100 - 199	10
200 - 499	20
500 - 999	50
1.000 - 1.999	100
2.000 - 4.999	200
5.000 - 9.999	500
10.000 - 19.999	1.000
20.000 - 49.999	2.000
50.000 +	5.000



1
A RARE MESOPOTAMIAN WHITE AGATE TURTLE AMULET.

2nd millenium B.C.

23 mm.

The animal with a round shell and flat underside. The small, protruding head with two small perforations on top, once with inlays. The four extremities are elongated (missing feet). On top, engraved cross pattern (formerly inlaid). In Mesopotamia the turtle was not only a sought-after food but also attributed with healing power, the reason why it was worn as an amulet. Wear marks. Missing parts and deposits.
U.K. private collection

£ 1.000 - 2.000



2
A BACTRIAN BANDED AGATE BEAD PENDANT.

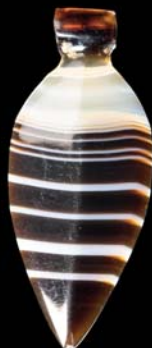
2nd millenium B.C.

H 24 mm

With arrow shape and thin central ridge. Pierced at the base.

U.K. private collection

£ 800 - 1.000



3
A NEAR EASTERN BANDED AGATE BEAD PENDANT.

1st millenium B.C.

H 28 mm

Of tronconical shape. Pierced on top.

U.K. private collection

£ 500 - 800



4
A SEMITIC AGATE NECKLACE ELEMENT IN THE SHAPE OF A CRESCENT MOON.

9th century B.C.

L. 28 mm

In the shape of a crescent moon, no pierced, probably to be mounted in a gold frame. Possibly referring to the crescent moon of Inanna (Ishtar). Wear marks. Very good overall conservation.

Formerly Swiss private collection, acquired in the early 1990's, then by descent, family collection since 1998. This lot is sold under temporary import status.

£ 1.500 - 2.500



5
TWO BACTRIAN AGATE NECKLACE BEADS.

3rd-2nd Millenium B.C.

H 36 mm; H 43 mm

Of biconical shape and pierced lengthwise. With beautiful natural veins and color range, these beads were formerly part of a necklace.

U.K. private collection

£ 800 - 1.200



6
A GROUP OF 33 SUMERIAN AGATE BEADS FOR A NECKLACE.

6th century B.C.

Min. 6x6 mm; max 22x39 mm

Of different shapes and pierced lengthwise. Wear marks. Some chips on the edge.

Formerly Swiss private collection, acquired in the early 1990's, then by descent, family collection since 1998. This lot is sold under temporary import status.

£ 2.000 - 3.000



7
A PALEO-HEBREW AGATE ENGRAVED SEAL. ASTRAL SYMBOLS AND INSCRIPTION.

7th century B.C.

15x16x10 mm

Of oval shape, pierced lengthwise. The back is engraved on three registers divided by two horizontal lines; on top, crescent moon and star, beneath, an inscription.

For a similar typology see: the Israeli Museum, Jerusalem.

U.K. private collection

£ 800 - 1.200



8
A MIDDLE EASTERN AGATE BEAD SEAL.

2nd millennium B.C.

22x29x14 mm

Of almond shape, the back is highly convex and engraved of a cuneiform inscription (to be identified) meanwhile the reverse is flat. Pierced lengthwise. The stone is partially burnt. Sign of use, natural cracks on the surface of the stone. U.K. private collection

U.K. private collection

£ 1.000 - 2.000



9
AN ACHAEMENID BANDED AGATE SCARABOID SEAL. RULER KILLING A LION.

5th-4th century B.C.

13x20x7 mm

Of oblongue shape, pierced lengthwise. The flat side engraved with a ruler standing left and subduing a lion. Use of globular elements for the anatomical details. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 2.000



10
AN EASTERN MEDITERRANEAN SANDSTONE JEWELRY MOLD

Early 1st millennium B.C.

37x49x9 mm

One half of a jewellery mould carved from a light coloured sandstone: used for making metal trinkets, and jewelry elements. It consists of a square block with matrices or negatives on both sides for casting trinkets, in lead or in gold. The matrices on one side include a disc element with star pattern inside, a pear-shaped cable pattern and a cross pattern. On opposite angles, presence of a hole that was used to fixed the other side of the matrice during the fusion.

For a similar typology see: Louvre Museum, Paris, AO 20389; RS 7.021 U.K. private, acquired on the art market 1980s-1990s

£ 800 - 1.200



11
AN EGYPTIAN CARNELIAN SCARAB, EMBLEMA.

Late Period, 664-332 B.C.

13x16x8 mm

The back sculpted in a stylized manner. The reverse engraved with hieroglyphs "k3-hs-r3". Cable border. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 2.000



12
A EASTERN ROMAN BLUE CHALCEDONY BLANK SEAL.

2nd - 6th century A.D.

17,5x24x20 mm

Pierced lengthwise. Probably Near Eastern - Sasanian. Beautiful deep blue tone. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 200 - 400



13
AN EASTERN ROMAN CHALCEDONY SEAL CAMEO. SLEEPING DOG.

2nd - 3rd century A.D.

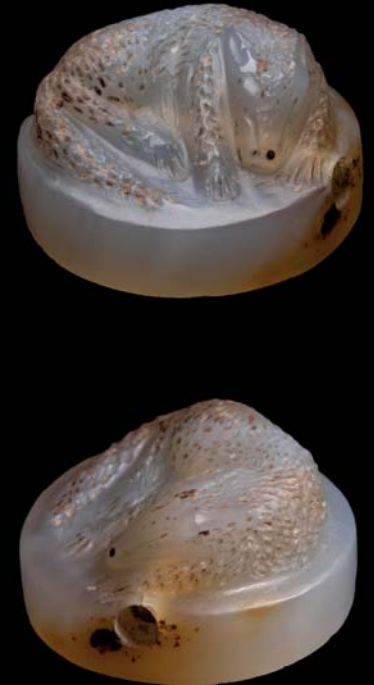
Diam 18 x 9 mm.

Disc-shaped piece perforated (Throughhole); looking the size, probably for a swivel ring. Modeled in high relief, the hound rests with his head between his outstretched forepaws. The curving line of his spine and long tail follows the curved edge of the stone. Iron traces and deposits. Wear marks. Rare type.

A similar stone, but perforated as a phalera, is from Christie's New York, 13 December 2002, lot 613; published in ARGOS: The Dog in Antiquity, Phoenix Ancient Art 41, 2022, no. 12, pp. 48-51.

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 3.000



14
AN UNUSUAL EASTERN ROMAN
TRIANGULAR GARNET INTAGLIO.
BUCRANE HEAD.

2nd century A.D.

10x13x3 mm

Bucrane in frontal view characterized by stylized garland and striated horns. Wear marks and light chips on the edge. Convex surface on the front but concave backside. Rare.

For similar iconography see: the serie of roman bronze appliques in Cabinet des Medailles, Paris. See also Cabinet des Medailles, Chandon.266; de Clercq.2496; Pauvert.34

This lot is sold under temporary import status.

£ 1.000 - 2.000



15
A SASANIAN GARNET INTAGLIO SET IN A GOLD RING. ZEBU.

3rd - 4th century A.D.

Stone 10x12 mm; int. diam 18 mm; 14,40 gr

With rounded hoop expanding upwards onto a grooved rounded bezel set with a garnet seal. A zebu facing left inside a cable frame. Wear marks.

U.K. private collection

£ 1.500 - 2.500



16
A KUSHAN GOLD RING WITH GARNET INTAGLIO. FEMALE PORTRAIT.

3rd century A.D.

Stone 9x12 mm; int. size 9,5x13 mm; 4,18 gr

With large hollowed rounded hoop ending with an almond-shaped bezel set with a garnet intaglio; female portrait facing left. She is characterized by young features, her hair tied up in the back in a chignon. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.500



17

A SASANIAN GOLD RING WITH A NICOLO INTAGLIO. MALE BUST WITH AN EMBLEMA.

2nd - 3rd century A.D.

Stone 14x17 mm; int. Size 13x15 mm; 8,44 gr

With massive hoop, rounded without and flatten within, expanding upwards on the carenated shoulders surmounting a flat almond-shaped bezel set with a raised nicolo intaglio; Male bust facing left with a monogram. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



18

A RARE KUSHAN GOLD RING WITH A NICOLO INTAGLIO. ELEPHANT WITH INSCRIPTION.

23rd century A.D.

Stone 11x12 mm; int. Size 14,5x18 mm; 4,57 gr

With rounded hoop expanding upwards in a large oval box-setting with a nicolo intaglio; elephant with Karoshti inscription "MAHOUT". Wear marks.

From a private collection, France, acquired from D.C. collection, London.

£ 2.000 - 3.000



19

A FINE SASANIAN GOLD RING WITH A NICOLO INTAGLIO. BUST OF A WOMAN WITH MOON, STAR AND INSCRIPTION.

5th - 6th century A.D.

Stone 13x15 mm; int. size 18x20 mm; 16,35 gr

With rounded hoop, flatten within and expanding in carenated shoulders, surmounted by a raised box setting with a gold spherical bead on top (in order to specify the position for the impression). The intaglio depicts a female bust facing left with hair ornaments, large earrings and necklace. In the field, star and moon. On the right, a pahlavi inscription; Wear marks.

From a private collection, France, acquired on the London art market in the early 2000s

£ 3.000 - 5.000



20
A ROMAN AGATE INTAGLIO SET IN A REVIVAL BYZANTINE GOLD RING.
MALE PORTRAIT.

2nd - 3rd century A.D.

Stone 11x13 mm; int. diam. 15 mm; 9,67 gr

The hoop made of two doves facing each other and holding the high raised box-setting with hatched incisions on the base and containing a Roman Eastern agate intaglio; male portrait facing left and characterized by young features. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 2.000



21
A ROMAN GOLD RING WITH AN AGATE INTAGLIO. GODDESS.

2nd century A.D.

Stone 10x14 mm; int. size 15x18 mm; 3,89 gr

With massive rounded hoop expanding upwards on the shoulders and surmounted by an oval flatten bezel containa an agate intaglio; a goddess standing left with himation, holding ear of corns in her hands (probably Ceres). Behind, an amphora. Groundline. Wear marks.

Formerly Antiquarium Ltd, NY;

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 4.000



22
AN EASTERN GOLD ARCHITECTURAL
RING.

circa 9th-12th century A.D.

H max 40 mm; int. Size 15x17 mm; 8,41 gr.

With a thin rounded hoop extending on the shoulders with granulated work. The bezel is formed of very high raised structure in the shape of an architecture, with two main sections; the base composed of a serie of tubular saldered elements supporting a "tower-shaped" box setting composed of the same elements ending with conical shaped granulated elements. This ring reminds the typology of "house rings" or engagement rings that appears during the medieval era in Near and Middle-Eastern. Nice overall condition. Patina deposit, wear marks.

U.K. private collection acquired on the art market.

£ 2.000 - 3.000



23
A LARGE FATIMID GOLD GRANULATED RING WITH A RECTANGULAR BEZEL TABLE
SET WITH A LAPIS LAZULI

10th-12th century A.D.

Stone 11x14 mm; int. diam 15,5 mm; 9,31 gr.

With rounded hoop and high extended shoulders fully decorated of granulation and surmounted by a "table bezel" set with a large lapis lazuli stone. This typology is referrable to the Fatimid Severe style. Very good overall condition. Intact surface with patina deposit. Beautiful variety of the stone.

For the same typology see: Marian WENZEL, the Nasser D. Khalili Collection of Islamic Art, Ornament & Amulet, pp. 42 ff

U.K. private collection acquired on the art market.

£ 2.000 - 4.000



24

A GRAECO-PERSIAN AGATE ENGRAVED SEAL SET IN A LATE HELLENISTIC GOLD SWIVEL RING BEZEL.

The mounting: Late hellenistic, 2nd century B.C. The seal: Late Archaic period, 6th-5th century B.C.

16x20x8 mm; 3 gr

Consisting of a gold box setting of oval form with granulated triangular points and spherical beads containing a layered agate seal (pierced lengthwise), the back engraved of a roaring lion facing right. The style and iconography is referable to the late Archaic period. Each side of the box setting is also pierced and adorned on the edge with 5 hollowed spherical beads of flower pattern.

U.K. private collection

£ 2.000 - 3.000



25

A CLASSICAL PHOENICIAN GREEN JASPER ENGRAVED CUTTED SCARAB. GODS SURROUNDING HORUS AS A CHILD.

5th century B.C.

12x16x3 mm

The standing gods with lunar discs are surrounding Horus as a child, seated on a djed pillar (?). Beneath the sign « nb » meaning Master. On top, winged solar disc. The back of the stone has been cutted in half leaving visible the trace of tubular hole.

For a similar iconography see Beazley 12/X15 Carthage no. 656.

U.K. private collection

£ 1.500 - 2.500



26

A LARGE PHOENICIAN BLACK JASPER ENGRAVED SCARAB. BES WITH ANIMALS.

5th century B.C.

17 x 19 x 13 mm

The back engraved in a stylized manner for the anatomical details. The reverse shows Bes encrowned standing front, holding ibex on each hand (as Master of the Animals), on top the winged solar disc. Under his feet, crocodiles (partially missing). The stone is damaged with a missing part. Wear marks. Rare.

J. Boardman, Classical Phoenician scarabs, "Bes holding animals", type E, 22/X27 ; for a similar iconography of Bes holding ibex see British Museum, Ea20845

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 3.000



27

A RARE PHOENICIAN DARK CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. LION ATTACKING A BULL.

6th - 5th century B.C.

Stone 12x17 mm; int. Size 17x22 mm; 20,43 gr

The lion, on the left, attacks the bull on the right of the scene, according to a stylized composition referable to the Phoenician production of the Classical Era. This production is inspired by archaic Greek models. Hatched border. Slight crack in the center of the stone, set in a heavy modern gold ring. This long popular oriental motif is well represented in a series of gems like this one. The Greek adopted the subject for their archaic scarabs. They also had some Eastern art influence (Persian empire).

J. Boardman, Classical Phoenician scarabs, plate 42 n. 39/20 for the same scene and see also plate 43.

From a private collection, France, acquired from D.C. collection, London.

£ 3.000 - 5.000



28

AN EXTRAORDINARY PHOENICIAN - EGYPTIAN CARNELIAN SCARAB. SUBMISSION SCENE WITH A CARTOUCHE.

5th century B.C.

13x17x9 mm

The beetle well-detailed, the underside engraved with an Egyptian king attacking a supplicating eastern character, the king wearing a belted kilt, a broad collar and a filleted wig topped with a plumed crown, a mace in his upraised hand, a bow and arrows in the other, the oriental subdued man bearded, wearing a pleated garment, an inscribed cartouche behind the king, the crosshatched exergue (an Egyptian nb sign) as the groundline, enclosed within a hatched border. Wear marks. Chip, internal crack and missing on the edge.

For a carnelian scarab with the same subject but different inscription within the cartouche see no. 18/X4, pl. 54, in Boardman, Classical Phoenician Scarabs.

Formerly in an American Private Collection, 1950s ; Ex Christie's NY, December 2009, lot 378.

£ 8.000 - 10.000



A GREEK EARLY CLASSICAL CARNELIAN SCARABOID ENGRAVED SEAL, LION HEAD.

late 5th century B.C.

13x16x7 mm

Pierced lengthwise. The back engraved with lion head. The high angle view and the iconographical features remind the Greek coinage production of Bruttium and Samos. Cable border. The edge is consumed, partially chipped. Wear marks.

U.K. private collection acquired on the british art market.

£ 2.000 - 4.000



30

AN EASTERN GREEK LATE ARCHAIC-EARLY CLASSICAL CHALCEDONY SCULPTED AND ENGRAVED SCARABOID SEAL. HEAD OF A GORGONE / GORGONE HOLDING TWO LIONS.

Late 6th-Early 5th century B.C.

20x23x7,5 mm

Of scaraboid shape, pierced lengthwise. The backside carved in relief with a Medusa mask, with archaic features. The reverse is engraved with a standing Gorgone going left with large wings. Face and upper body are represented in a frontal view meanwhile the legs are in profile. In her hands, she holds lions. She wears a long chiton, with a belt made of a two snakes. On both sides, the Gorgone shows her typical apotropaic features; eyes wide, tongue sticking out, with her hair full of snakes. Groundline. Use of globular elements for anatomical details. Cable border. Small chips and wear marks on the stone. Rare.

For a similar typology and iconography see: Antique Intaglios in the Hermitage Collection, n°16; BOARDMAN, J., Greek Gems and Fingers rings, n°378 and 406-407

U.K. private collection acquired on the british art market.

£ 4.000 - 6.000



31
A GRAECO-PERSIAN/CENTRAL ASIA CHALCEDONY ENGRAVED SEAL
LION WITH A TREE

4th century B.C.

Diam. 21x9 mm

Pierced longitudinally. A lion advances to the left from behind a large tree engraved in the center of the seal. The plant appears to be placed on top of a pile of rocks. A bird at the top of the tree, always facing left. Naturalistic scene. Signs of wear and small chips on the edge. Pleasant milky orange tone of the chalcedony. Use of globular elements. The style is very close to the "Bern Group". This group presents the most distinctive of the late style, and approaching far later Sasanian globolo style forms.

J. Boardman, Greek Gems and Finger Rings, p. 356 n. 981 - 988 (Bern Group).

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 2.000



32
A GREEK RED AGATE SCARABOID SEAL

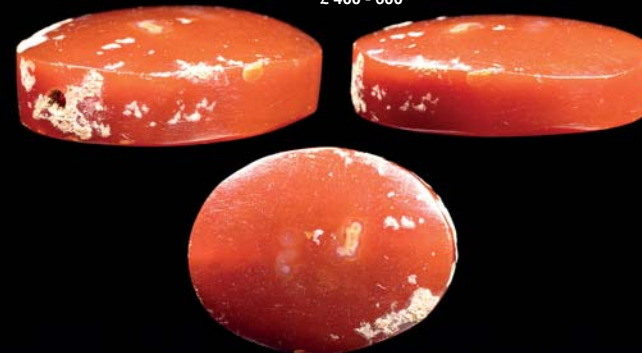
4th-3rd century B.C. ?

20x26x8 mm

With polished surface and pierced lengthwise. Presence of deposits. Probably unfinished (not engraved).

This lot is sold under temporary import status.

£ 400 - 600



33
**A LARGE GRAECO-PERSIAN BLUE CHALCEDONY SEAL.
FIGHTING SCENE.**

5th century B.C.

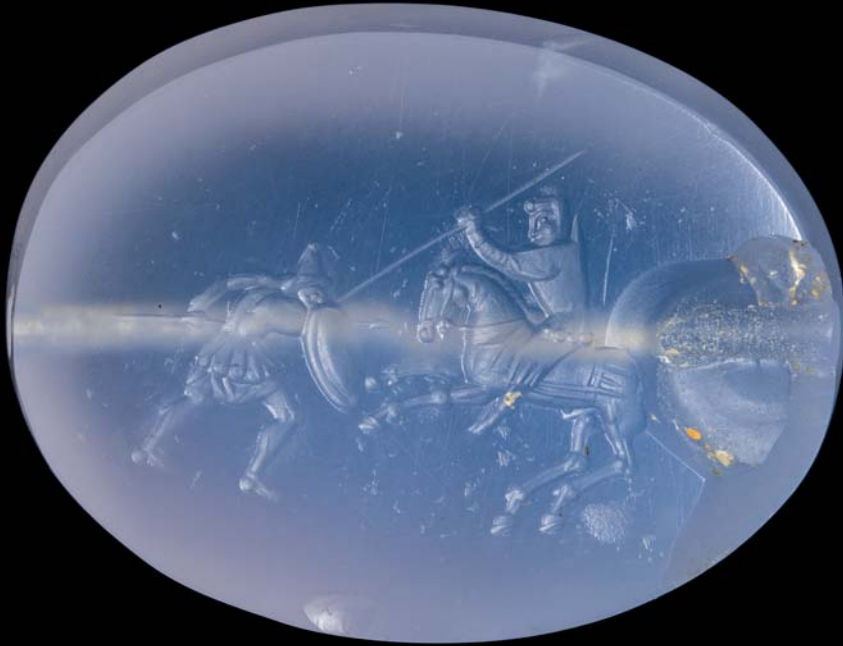
23x30x13 mm

The Bolsena Group. A Persian horseman attacks a Greek in armour with spear and shield and pilos. Use of globular elements for the anatomical details. Pierced lengthwise, missing on the edge.

For a similar engraved seal see: J. Boardman, Greek Gems and Finger Rings, 1970, Pl. 881

Private European collection, collected between the 1960s - 1990s. This lot is sold under temporary import status.

£ 8.000 - 10.000



34

**A LARGE GREEK BLUE CHALCEDONY ENGRAVED SEAL.
HELMET.**

5th - 4th century B.C.

21x25x10 mm

Pierced lengthwise. In the centre, a soldier's helmet facing left, characterized by a crest and cheek guards. The seal is slightly convex in front (engraved side) and flat behind. The stone shows signs of ancient burning with internal and superficial cracks and fissures. Small missing on the edge and signs of wear. Interesting and refined work. Rare type.

Formerly in an old private collection ; London art market with C.E.

£ 2.000 - 4.000



35

**A GREEK CARNELIAN SCARABOID SEAL INTAGLIO. A SANDAL
SEEN IN PROFILE AND FROM BELOW.**

5th century B.C.

14 x 21 x 6 mm

On the front side of the seal: sandal to the left, characterized by two long laces that cross in two spherical loops in the front. On the back of the stone: a variant of the sandal appears to be seen from underneath (from the sole with the laterals protruding open). The object is depicted with great realism and technical perfection. Through hole. Beautiful color of the stone. Wear marks. Of great rarity.J.

Boardman, Greek Gems and Finger Rings, p. 289 n. 513 (Cornelian scaraboid, A sandal, as a footprint, Greek classical) and p. 290 n. 524 (Boston, agate sliced barrel, a sandal).

English private collection S.B., London, acquired on the London art market in the 1900s.

£ 4.000 - 6.000





36
A RARE GREEK CITRINE QUARTZ
DOUBLE SIDE SEAL INTAGLIO. FISH.

End of 5th century B.C.

17 x 27 x 7 mm

Large fish swimming to the left, characterized by a wide open mouth, sharp dorsal fins, bulbous eye. Probably a Mero or Grouper, *Epinephelus marginatus* - formerly guaza - rather than the Wreckfish or Stone Bass *Polyprion* - the previous name, *polyprion cernium* is now obsolete, as which it is usually identified. The animal is engraved with great realism and technical perfection, on the model of the coins of magna greece (probably by the same engraver). The stone is large, pierced lengthwise and elongated; there are small internal cracks but the stone is perfectly solid. Nice rainbow reflections in some angles for refraction. Yellowish aqueous color that goes well with marine theme.

Wear marks. Minor chips or missing near the holes. Of great rarity.

For a close parallel, see the Greek coinage: silver tetradrachm from Sicily, Akragas. Circa 420-415 BC. Tetradrachm (Silver, 28 mm, 16.94 g, 4 h).

Eagle with spread wings to left, perched on dead hare lying on a rock and tearing at it with its beak; on rock, scallop shell and murex. Rev. Crab; to left, cockle shell; to right, sea snail; below, a large fish with open jaws swimming to left (probably a Mero or Grouper, *Epinephelus marginatus* - formerly guaza - see F.E. Zeuner, Fish on Ancient Coins, NCirc LXXI, 1963, pp. 142-143, rather than the Wreckfish or Stone Bass *Polyprion* - the previous name, *polyprion cernium* is now obsolete, as which it is usually identified). Buceti 70, Gulbenkian 163-164, Kunstfreund 78 (= SNG Lloyd 822), Rizzo pl. I, 16, and Seltman pl. I, 1 (all struck from the same die pair).

English private collection S.B., London, acquired on the London art market in the 90s.

£ 3.000 - 5.000





37
A FINE GREEK BLACK OBSIDIAN ENGRAVED SCARAB SET IN A GOLD SWIVEL SEAL
PENDANT. FROG.

5th - 4th - century B.C.

13 x 17 x 9 mm; 5,40 gr.

A Frog, seen from the top, with its forelegs placed forward and the hindlegs bent, as if about to jump. Hatched border. Wear marks. Rare.

G.M.A. Richter, The engraved gems of the Greeks and the Etruscans. A History of Greek art in miniature, p. 122 n. 471.

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 4.000



38

A GREEK CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. SEAHORSE.

5th - 4th century B.C.

Stone 14x18 mm; int. size 18x22 mm; 22,59 gr

The hybrid creature is facing right and is characterized by an horse protome ending in a long fish tail with sharp fins on the back. Use of globular elements. Rare type. Wear marks. The stone is set in a modern massive gold ring.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 4.000



39

A GREEK CARNELIAN INTAGLIO. GRIFFIN FIGHTING A SWAN.

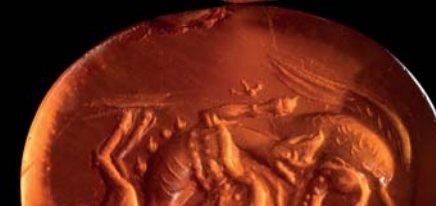
4th century B.C.

10x12x2 mm

The griffin is attacking the swan toward the right side. The fantastic creature posture is tense and reflects her rapid attack meanwhile the position of the swan shows his surprise. Presence of globular elements and very fine details for the anatomical depiction. Great sense of composition. Wear marks and small chip on the edge.

U.K. private collection

£ 2.000 - 3.000



40

A GREEK CARNELIAN SCARAB. RUNNING SATYR.

5th century B.C.

10x12,5x6,5 mm

The bearded Silenus with no tail is depicted in the typical "knielauf position" facing right: with his right hand he holds a jug, with his left a kantharos for drinking. Refined execution with traces of globular elements. Hatched frame. In the category of the so called "Robust style". Fragmentary edge with missing part. Wear marks.

J. Boardman, Greek Gems and Finger Rings, p. 181 n.300

From a private collection, France, acquired on the art market in the early 2000s



41

A GREEK CARNELIAN FRAGMENTARY SCARAB. MALE FIGURE.

5th - 4th century B.C.

8x10x6 mm

A bearded man in a tunic leans on a stick in a resting position. Hatched frame. The scarab is fragmentary and missing both in the upper and lower part of the engraved scene. Rare.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.000



42

A LARGE ETRUSCAN CARNELIAN SCARAB. CHIMERA.

4th - 3rd century B.C.

12,5x16x9 mm

Beautiful and refined representation of the chimera facing right, with the open mouth and the tongue out. The fantastic creature is characterized by the body of a lioness, protome of a goat on the back, tail of a snake. Massive use of globular elements, Hatched frame. Slight wear marks. Small chips on the edge. Beautiful execution.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 4.000



43

AN ETRUSCAN CARNELIAN SCARAB. MALE FIGURE WITH A STAR.

4th - 3rd century B.C.

8,5x13x6,5 mm

A male character is facing left, with his back bent forward, his left arm by his side and his right extended forward. A star in the field. Hatched frame. Wear marks. Chips on the edge.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



44

AN ETRUSCAN CARNELIAN SCARAB. A ROLLING HORSE.

5th - 4th century B.C.

10x13x7 mm

Horses, mules and donkeys rolling on the ground are not uncommon on Greek and Etruscan gems. As Furtwangler suggests, they may have had a connotation of good luck; or the subject appealed as lending itself to an interesting composition in the elongated field of the gems. In that stone, the body is seen from beneath, the head with the neck in profile turned to the right, the legs are open in different directions. Hatched border. Wear marks. As Boardman said, the subject is surprising. Fallen horses are seen on Archaic vases, but then generally as part of a chariot team that has come to grief. It appears as an isolated motif in major art a little later, however in Polygnotos' wall painting of the Sack of Troy in a building at Delphi: Pausanias describes "a horse who seems about to roll in the dust" .

J. Boardman, D. Scarisbrick, The Ralph Harari collection of finger rings, p. 13 n. 3; G.M. Richter, The engraved gems of the greek, Etruscans and Romans p. 71 n. 207-209.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 4.000



45

**AN ETRUSCAN CARNELIAN SCARAB INTAGLIO SET IN A GOLD SWIVEL RING.
WINGED PHALLUS WITH A DOLPHIN.**

5th-4th century B.C.

Stone 9,5x12x8 mm; int. Size 15x18,5 mm; 3,40 gr.

Winged phallus to the left. Below, a dolphin, to the right. Above, a crescent with a stylized star. Use of globular elements. Dotted frame. Wear marks. Interesting composition, apparently unique. Allegory of fertility under the good astral and marine auspices. Rare.

U.K. private collection acquired on the art market.

£ 6.000 - 8.000



46

**A PAIR OF CARNELIAN ETRUSCAN SCARABS SET IN GOLD EARRINGS.
VARIOUS SUBJECTS.**

Scarabs: 4th-3rd century B.C.; mounting 19th century.

Stone 11x15 mm; total weight 8,9 gr

Both scarabs are characterized by the same certainly ancient globular style and wear marks. The subjects are to be identified, but for one specimen it should be a warrior, for the other one probably horses. The stones are mounted in Castellani-type archaeological revival gold settings. The closures are missing.

U.K private collection

£ 1.000 - 2.000



47

**AN ETRUSCAN CARNELIAN ENGRAVED SCARAB. SEATED HYBRID FIGURE
WITH A WILD BOAR'S HEAD.**

5th - 4th century B.C.

12 x 18 x 8 mm

Hybrid figure sitting on his own legs composed of a human body and a boar's head. The creature is facing left and holds a kantharos. Use of globular elements. Dotted frame. Through hole. Slight wear marks. Interesting rare subject. P. Zazoff, Die Etruskische Sskarabaen, tafel 35 n. 169 (probably same workshop). Furtwangler. AG, Taf. 18,44.

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 4.000



48

AN ETRUSCAN CARNELIAN SCARAB. MALE FIGURE AT THE FOUNTAIN.

4th - 3rd century B.C.

11x5x7,5 mm

A man with a cloak is in the act of putting his foot into a basin, with his hands he holds a container probably for pouring a liquid and washing himself. Hatched border. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.000



49

AN ETRUSCAN CARNELIAN SCARAB. TWO WARRIORS.

4th - 3rd century B.C.

10,5x15x7 mm

Two kneeling warriors with shields facing left. Engraved linear frame. Wear marks. Small chips on the edge.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.000



50

AN ETRUSCAN CARNELIAN SCARAB. LION WITH CRESCENT MOON.

3rd century B.C.

9x14x6,5 mm

The animal is facing right, with open mouth and tongue out, in a pose reminiscent of the Chimera. Moon crescent above. Globular elements. Hatched frame. Wear marks.

P. Zazoff, Die Etruskische Sskarabaen, tafel 49 n. 260 (probably same workshop).

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.500



51

AN ETRUSCAN CARNELIAN SCARAB. WARRIOR.

3rd century B.C.

8x11x5 mm

The warrior is facing right, holding a shield. Globular elements. Hatched frame. Light wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.200



52

AN ETRUSCAN CARNELIAN SCARAB. GOOSE.

3rd century B.C.

8x11x6 mm

The bird stands upright, with its neck stretched forward. Engraved linear frame. Slight wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.200



53

AN ETRUSCAN CARNELIAN SCARAB. HORSE.

3rd - 2nd century B.C.

9x11x6 mm

The mighty animal is facing right. On the back, an object to be identified, probably a weapon or an idol. Globular style. The back engraved in a stylized manner. Slight wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.200



54

**AN ETRUSCAN CARNELIAN SCARAB SET
IN A GOLD STICK PIN. HERCULES
FIGHTING THE NEMEAN LION.**

4th - 3rd century B.C.

Stone 12x16x8 mm; H max 86 mm; 4,10 gr.

The scarab is pierced and finely detailed. It is characterized by the influence of the Italic style, close to the so called "Etruscan Italic style". The stone is set in a gold archaeological revival style stick pin. Slight wear marks.

References: Gothenburg, City Museum 21934-8 (unpublished); Hannover, AGD IV no. 45; Getty Mus. 81.AN.76.172 (Boardman 1975 no. 172); Getty Mus. 81.AN.76.171 (Boardman 1975 no. 171); Naples 27086/1241 (Pannuti 1994 no. 25); Taranto 40.178 (Alessio 1984 no. 257); Rome, Pal. Massimo 107978 (Facchini 1973 no. 2); Paris BnF 1762; Rome, Villa Giulia; Florence, Mus. Arch (reference: Nancy de Grummond's article in Rasenna 2010). mm 22 x 12 x 9; gr. 4,09

U.K. private collection

£ 3.000 - 4.000



55

**A GRAND TOUR CARNELIAN ENGRAVED
SCARAB SET IN A GOLD STICK PIN.
WARRIOR.**

19th century

Stone 15x19x11 mm; H max 92 mm; 7,00 gr

The warrior faces left. With his right arm he holds the shield, with the left hand the sword with scabbard. The figure is leaning forward. Hatched border. The scarab is mounted in an elegant archaeological revival style gold stick pin.

U.K private collection

£ 2.000 - 3.000



56

**A GREEK HELLENISTIC SILVER RING.
SILENUS.**

4th century B.C.

Bezel 10x19 mm; int. size 16x18 mm; 4,34 gr

With rounded hoop, flatten within, and expanding onto an almond-shaped bezel with engraved design. A bold man facing left, the upper body uncovered and the lower body covered of hair. In his hands he holds the flute. Possibly a representation of a Silenus. Wear marks.

U.K. private collection

£ 1.000 - 2.000



57

**A RARE LATE CLASSICAL GREEK GOLD RING WITH THE ENGRAVED BEZEL. ATHENA
SEATED IN FRONT OF A THYMATERION.**

4th century B.C.

Bezel diam. 20 mm; int. Size 15x17,5 mm; 7,24 gr

Hoop flat within, rounded without; large rounded bezel with engraved design; the helmeted goddess is seated on a chair facing left. She wears a long chiton and himation, her right hand near a face, meanwhile her left arm is stretched toward a thymiaterion with incense burning. Wear marks.

For similar iconography and typology see: J. Boardman, D. Scarisbrick, the Ralph Harari collection of Finger Rings, n° 11

From a private collection, France, acquired on the art market in the early 2000s

£ 8.000 - 12.000



58

A LATE GREEK HELLENISTIC GOLD RING WITH A GARNET INTAGLIO. THUNDERBOLT.

3rd - 2nd century B.C.

Stone 10x14 mm; int. size 13x18 mm; 7,13 gr

With rounded hoop expanding upwards on the shoulders and surmounting a large oval bezel with thick edges, containing a high raised garnet intaglio; thunderbolt. Crack on the stone and wear marks. Good overall conservation.

From a private collection, France, acquired on the art market in the early 2000s

£2.000 - 4.000



59

A FINE GREEK PTOLEMAIC GARNET INTAGLIO SET IN A LATER GOLD RING. BUST OF ISIS.

Stone 3rd - 2nd century B.C. Ring 3rd century A.D.

Stone 7x9,5 mm; int. diam. 18 mm; 9,13 gr

With a flatten hoop within and rounded without, the shoulders project strongly in angular shaped, decreasing upwards onto an oval box-setting with gold globules on the frame and containing a ptolemaic garnet intaglio; head of Isis facing left characterized by calamistrated hair adorned with a band. The face features are young, with a large almond eye, straight nose and small semi-opened mouth. Wear marks. Beautiful conservation.

D. Plantzos, Hellenistic Engraved Gems, pl. 11 n. 64, 65, 66. M-L Vollenweider, Camees et intailles, Les portraits grecs du Cabinet des Medailles, Tome I, p. 55 n. 91-92.

From a private collection, France, acquired on the art market in the early 2000s

£5.000 - 7.000



A RARE GREEK GOLD RING. LATE PTOLEMAIC FEMALE BUST PORTRAIT.**3rd - 2nd century B.C.**

Bezel 15x20 mm; int. Size 16x18 mm; 5,72 gr.

Of hollow gold, inside rounded hoop, flatten outside, expanding at the shoulders to the flat oval bezel; engraved with a profile portrait of a bust of a woman facing left, wearing a chiton. Her hair arranged in a chignon at the top of the head. She wears earrings and necklace. The face is characterized by the typical late ptolemaic profile; with straight nose, large almond-shaped eye, slightly open mouth and small chin. The gold surface presents micro-scratches as tools traces and wear marks. The subject can be identified as a high private portrait, probably a princess with idealized features.

For a very similar ring: J. Boardman, C. Wagner, *Masterpieces in Miniature. Engraved gems from Prehistory to the present*, p. 265 n. 249. 'Said to be from Egypt. Bust of a woman. Her hair dressed in a lock from the front to the topknot, long over the shoulders, wearing pointed earrings and a floreal necklet. The hairstyle is seen on Republican Roman coins of around 100 BC for Victoria or Diana. Probably intended for a goddess. Hellenistic. 3rd/2nd BC. ".

Formerly Pr. Timmers collection, 1948-1977; U.K. private collection acquired on the art market in the early 2000s.

£ 20.000 - 30.000

61

**AN ITALIC CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.
DOUBLE CORNUCOPIA.**

2nd - 1st century B.C.

Stone 10x13 mm; int. size 17x18 mm; 10,47 gr

Emblema of the Prosperity and Abundance with two cornucopias side by side with overlapping endings, auspicious symbol of union. Globular elements. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s



£ 2.000 - 3.000



62

**A GREEK LATE HELLENISTIC GARNET INTAGLIO SET IN A GOLD RING.
ATHENA.**

2nd-1st century B.C.

Stone 11x15 mm; int.diam 16 mm; 10,71 gr

With rounded hoop, expanding in broader rounded shoulders and set with a fine cabochon garnet intaglio depicting the helmeted goddess advancing in three-quarters. She wears the chiton and himation, the spear in her left raised hand and the shield in the right one. Groundline. Beautiful colour of the stone, wear marks.

For the type see D. Plantzos, Hellenistic engraved gems, plate 64 (The Neo-Attic Tradition)

U.K. private, acquired on the art market 1980s-1990s

£ 4.000 - 6.000



63

**A GREEK HELLENISTIC GARNET INTAGLIO SET IN A GOLD NECKLACE ELEMENT.
PORTRAIT OF ALEXANDER THE GREAT.**

2nd century B.C.

Stone 11x12 mm; 2,58 gr

The gold ornament is round and adorned with two series of gold spherical beads divided in platted gold. Presence of a suspension hoop, (missing the other one). In the center, a large circular, slightly cabochon garnet intaglio figuring the portrait of Alexander the Great facing left. He is characterized by the typical presence of the Amon's horns and the long hair. The presence of some globular elements for the anatomical details is referable to a Greek workshop. Wear marks.

U.K. private, acquired on the art market 1980s-1990s

£ 4.000 - 6.000



64

**A LARGE GREEK LATE HELLENISTIC CARNELIAN INTAGLIO SET IN A GOLD
PENDANT WITH DIAMONDS. STANDING FEMALE FIGURE.**

2nd century B.C.

Stone 16x30 mm; Brooch 27x49 mm; 11,45 gr

This large intaglio is part of the late Hellenistic Greek production characterized by this typical stylization with linear engraved details and elongated figures (Plantzos classified it in the "Class of Late Hellenistic Intaglios" close to the "Gems for the Masses" with gods and humans subjects). The figure is standing, facing left, dressed in chiton and himation, in the act of holding a scepter in the left hand. The gem, with an elongated and convex oval shape, is set in a gold pendant with five diamonds. Slight wear marks.

D. Plantzos, Hellenistic Engraved Gems, n. 309 to 320.

U.K collection acquired on the art market

£ 2.000 - 3.000



65
A LARGE GREEK LATE HELLENISTIC
CARNELIAN INTAGLIO.
STANDING FEMALE FIGURE.

2nd century B.C.

20x33x6 mm

This large intaglio is part of the late Hellenistic Greek production characterized by this typical stylization with linear engraved details and elongated figures (Plantzos classified it in the "Class of Late Hellenistic Intaglios" close to the "Gems for the Masses" with gods and humans subjects). The figure is standing, facing left, dressed in chiton and himation, in the act of holding a sword in its scabbard with the right hand, and leaning the elbow of the left arm against a small column for support, holding a spear (or a long sceptre). Probably a Venus. The gem is characterized by an elongated and convex oval shape. Slight wear marks.

D. Plantzos, Hellenistic Engraved Gems, n. 309 to 320.

Formerly in an old private collection ; London art market with C.E.

£ 2.000 - 3.000



66
A GREEK HELLENISTIC GARNET INTAGLIO.
STANDING FEMALE FIGURE.

3rd - 2nd century B.C.

13x22x3,5 mm

This elongated gem is very close to the so-called group known as "gems for the Masses". The female figure is standing, dressed in a tunic, and holding a scepter (or thyrsus?) in her right hand. Presence of globular elements. Groundline. Small chips on the edge. Wear marks.

D. Plantzos, Hellenistic Engraved Gems, n. 277-297.

Formerly in the D.C. collection, London ; acquired by an international french collector from the above in the early 2000s.

£ 2.000 - 3.000



67

**A GREEK LATE HELLENISTIC
GARNET INTAGLIO. FRONTAL
FACE OF ZEUS AMMON.**

2nd century B.C.

13,5x15x6 mm

Interesting example of late Hellenistic Greek portrait with a deeply carved, almost frontal head of Zeus Ammon (ram's horns) on the typical slightly convex garnet (concave in the backside). Small missing on the edge and wear marks.

D. Plantzos, Hellenistic Engraved Gems, n. 191 (from Oxford, Ashmolean Museum 1892.1508).

Formerly in the D.C. collection, London; acquired by an international french collector from the above in the early 2000s.

£ 2.000 - 3.000



68

**A BURNT AND CALCIFIED ROMAN CARNELIAN INTAGLIO SET IN A SILVER FRAME.
MASK OF A SILENUS.**

1st century B.C. - 1st century A.D.

12x14,5x4 mm

Almost frontal mask of Silenus, characterized by a long beard and a crown of grape leaves. Powerful and expressive portrait, deeply engraved. The stone is partially burnt and calcified. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 800 - 1.200



69

A BURNT AND CALCIFIED ROMAN CARNELIAN INTAGLIO. HEAD OF SOCRATES.

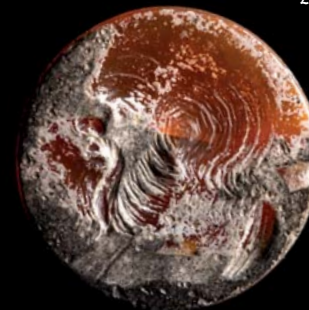
1st century B.C. - 1st century A.D.

Diam. 17x2 mm

Profile portrait of a philosopher, almost certainly Socrates. Beard and hair details are engraved with fine lines. The stone is partially burnt and calcified. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 1.000 - 2.000



70

A LATE HELLENISTIC GARNET FRAGMENTARY INTAGLIO. MALE PROFILE

2nd century B.C.

14x18x3 mm

This beautiful fragment shows the face of a Greek hero or god, characterized by a straight nose, beautiful plain lips and almond-shaped eye with heavy eyelid. Cracks and wear marks.

This lot is sold under temporary import status.

£ 2.000 - 3.000



71

A LATE HELLENISTIC GARNET INTAGLIO. BUST OF ATHENA.

2nd-1st century B.C.

9x12x5 mm

The helmeted goddess is facing left. The surface of the stone is highly convex. Wear marks.

U.K. private collection

£ 800 - 1.200



72

A GREEK LATE HELLENISTIC CARNELIAN INTAGLIO. HEAD OF A GODDESS.

2nd-1st century B.C.

11x13x3 mm

The laureated goddess is facing left. Presence of globular elements. Scratches and wear marks.

U.K. private collection

£ 800 - 1.200



73

AN ITALIC CARNELIAN INTAGLIO. THEATRICAL MASK.

1st century B.C.

10x12x2 mm

Small theater mask facing left, engraved in the center of the field with large space around. Presence of globular elements. Slight wear marks.

From a private collection, France, acquired From the Galerie de Serres, Paris in the 1990s-early 2000s

£ 800 - 1.200



74

AN HELLENISTIC CARNELIAN INTAGLIO. BUST OF A NEREID.

3rd-2nd century B.C.

12x15x3 mm

The young figure is facing left, and characterized by a slightly open mouth, rounded chin, long and thick hair, with strong inspiration from the Hellenistic models. The face is characterized by delicate features finely engraved and mirror polished. The left shoulder is seen from behind, as in the typical movement of swimming. The figure is variously interpreted as Nereid or as Leander crossing the Dardanelles to reach the lover Eros. Slight wear marks.

Parallels: A. Giuliano, *I cammei dalla Collezione Medicea del Museo Archeologico di Firenze*, pp. 216-217; L. P. B. Stefanelli, *La collezione Paoletti*, vol. 1, tomo 2 n. 218, tomo 3 n. 480; *Le Gemme Farnese*, 1994, p. 122 n. 184 (225); G.M. A. Richter, *Engraved gems. Greek, Etruscan and Roman*, The Metropolitan Museum of New York, n. 150; J. Boardman, *Greek gems and finger rings*, n. 1003.

U.K. private collection

£ 1.500 - 2.500



75

A PTOLEMAIC CARNELIAN INTAGLIO. BUST OF YOUTH WITH PHRYGIAN CAP.

2nd-1st century B.C.

14,5x16x4 mm

The male character is shown from behind, his head in profile facing left upward. He is characterized by a laureated Phrygian. The features of the face shown a large almond eye straight nose and semi-opened lips with protruding chin. His musculature is raised by strong shoulders covered by a cloak. The effigy can probably be identified with Paris. Chips and loss on the edge. Wear marks.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 2.000 - 3.000



76

A FINE GREEK GARNET INTAGLIO, STANDING HERCULES.

2nd century B.C.

13x19,5x5 mm

In a contrapposto posture, the hero is standing naked, holding the club and the lion skin with the right arm and rising his left arm outwards. Groundline. Use of globular elements. Very fine anatomical details. Mirror polished. Beautiful colour of the stone. Very convex gem. Wear marks.

Ex Sangiorgi collection, acquired in the late 19th-early 20th century ; Ex Christie's NY, 06/12/2007, lot 319. This lot is sold under temporary import status.

£ 8.000 - 10.000



77

A LARGE GREEK PTOLEMAIC HELLENISTIC AMETHYST INTAGLIO. CORNUCOPIA.

3rd - 2nd century B.C.

14 x 19 x 4 mm

Beautiful cornucopia full of details and decorations, typical of the Ptolemaic Greek taste. The cornucopia is radiate and is wrapped in a ribbon that hovers in the air. The tip is particularly elaborate expressing opulence. The subject is engraved on an extraordinary large elongated cabochon amethyst, characterized by a splendid brightness and vivid color. Slight wear marks.

For a close parallel, see the Greek ptolemaic kingdom coinage: Ptolemy III Euergetes. Gold Mnaieion, 246-222 B.C., Alexandria, under Ptolemy IV. Bust of the deified Ptolemy III wearing diadem and aegis; reverse: radiate and filleted cornucopia with greek inscription. Svoronos 1117. This particular type was struck by Ptolemy IV Philopator to commemorate his deified father, Ptolemy III Euergetes, as part of the gold donative paid to his troops during the fourth Syrian War (219-217 BC).

U.K collection acquired on the art market, 1990s-2000s.

£ 3.000 - 5.000



78

A ROMAN CHALCEDONY INTAGLIO. CHIMERA.

1st century B.C.

11x14x3 mm

The hybrid creature is composed of lion body, goat protome on back, snake tail. The beast walks by raising its right paw upwards. Groundline. Wear marks and minimal chips to the edge. Beautiful choice of the stone.

U.K private collection

£ 2.000 - 3.000



79

**A LARGE ROMAN GOLD RING SET WITH A CARNELIAN INTAGLIO.
ATHENA WITH HER WEAPONS AND A SNAKE.**

2nd-1st century B.C.

Stone 13x18 mm; int. size 16x20 mm; 7,49 gr

With rounded hoop expanding upwards onto an oval bezel with a carnelian intaglio; the helmeted goddess is standing left, her left arm resting on a column, the hand holding the spear. Her right hand raised mastering the snake. Behind the column, her shield. Groundline. The presence of the snake linked to the goddess can be referred to Cecrope; chthonian deity adorned in Athens, hypostasis of the sacred animal born from the ground. The snake is considered as the mythical hero and first king of Athens. The snake is Athena's sacred animal, with reference to the Wisdom, the Knowledge and the prophecies. The scene is inspired by a classical greek relief. Mirror polishing. Wear marks.

U.K. private collection

£ 5.000 - 7.000



80

A ROMAN GOLD DOUBLE SNAKES RING.

1st century B.C.

Int. diam. 19 mm; 7,82 gr

Composed of two coiling snakes, their heads turned out on either side, their bodies forming the hoop, at the centre a gold spherical dot. Incised details on the heads and the bodies. Wear marks.

For a similar typology see: F.H. Marshall, Catalogue of Finger Rings, n° 938

From a private collection, France acquired on the art market in the early 2000s

£ 4.000 - 6.000



81

A ROMAN GARNET INTAGLIO SET IN A LATER GOLD RING. NIKE.

1st century B.C. - 1st century A.D.

Stone 11x13 mm; Int. Size 16,5x17,5 mm; 5,25 gr

The winged Victory is facing left, holding a laurel wreath and a palm branch. Use of globular elements. A lovely deep red cabochon garnet set in a Victorian gold ring. Wear marks.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



82

A FINE ROMAN GOLD RING SET WITH A CARNELIAN INTAGLIO. EROS PRISONER.

1st century B.C. - 1st century A.D.

Stone 10x13 mm; in. Size 12x14 mm; 6,18 gr

Kindred type. Hoop round without and angular within, broadening upwards; the shoulders project strongly. The bezel set with a carnelian intaglio. Eros depicted in slight three-quarters with wide spread wings and a ribbon, tied to a column. Horizontal crack on the stone. Allegory of the prisoner of Love. Wear marks.

U.K. private collection

£ 2.000 - 3.000



83

A ROMAN AGATE INTAGLIO SET IN A GOLD RING. HEAD OF APOLLO.

1st century B.C. - 1st century A.D.

Stone 9x12 mm; int. diam 15 mm; 4,44 gr

With rounded hoop bordering upwards onto an oval bezel set with an agate intaglio. Head of Apollo facing left. He is characterized by young features, curly locks ornated with a laurel wreath. Letters in the field. Wear marks.

U.K. private collection

£ 2.000 - 3.000



84

A LARGE ROMAN ITALIC CARNELIAN INTAGLIO SET IN A GOLD RING. OMPHALE.

2nd - 1st century B.C.

Stone 11x21 mm; int. diam 18 mm; 8,33 gr

With a massive rounded hoop surmounted by an elongated oval bezel set with a beautiful agate intaglio depicting Omphale. The female character is walking naked facing right. She wears on her shoulders Hercules lion skin and holds on a left shoulder his mace. Use of globular elements for anatomical details. Groundline. Wear marks.

U.K. private collection

£ 2.000 - 3.000



85

**A FINE LATE ROMAN REPUBLICAN
SARD INTAGLIO SET IN A GOLD RING.
ATTIS WITH TWO SPEARS.**

1st century B.C.

Stone diam. 15 mm; int. Size 18x20 mm; 5,35 gr

A male character advances to the right, walking on tiptoe. With his left hand he holds two spears, while bringing his right hand towards his face. He wears a cloak on his back and a Phrygian cap on his head, which is characterized by small curls. Use of globular elements. The subject is to be identified. The attributes may be referable to Attis, while the pose and gait to a theater actor in the act of impersonating a mythological hero. Rare. Wear marks.

U.K. private collection

£ 3.000 - 4.000



86

A ROMAN AGATE INTAGLIO SET IN A GOLD RING. THEATRICAL MASK.

1st century B.C. - 1st century A.D.

Stone 10x13 mm; int. size 17x18 mm; 3,92 gr

The hoop expanding upwards in two sections and surmounting an oval grooved box-setting with a two-layered agate intaglio. Frontal theatrical mask. The face characterized by strong features, a long beard and hair and bulging eyes engraved with a circular line. Interesting type. Wear marks.

U.K. private collection

£ 2.000 - 3.000



87

**AN ITALIC CARNELIAN INTAGLIO SET IN A MODERN BICOLOR GOLD RING.
POMEGRANATE.**

2nd - 1st century B.C.

Stone 5,5x6,5 mm; int. diam 18 mm; 9,92 gr.

A stylized pomegranate, depicted with a globular element and engraved details. Wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



88

**AN ITALIC BANDED AGATE SCARAB INTAGLIO. HERCULES KILLING THE
STYMPHALIAN BIRDS.**

2nd century B.C.

Scarab 15 x 19 x 11 mm; 7,6 grs

With stylized design in the back, the flat is engraved with the mythical hero bowing at two birds of the Stymphalian lake. Groundline. Dotted frame. Edge slightly chipped. Nice mirror polishing and wear marks. The scarab pierced lengthwise is mounted on a 19th century gold swivel seal with suspension hole.

P. Zazoff, Etruskische Skarabaen, n. 216 ss for the style and 278 for the subject.

From the collection of an European gentleman, acquired on the art market

£ 1.500 - 2.500



A LARGE ROMAN ITALIC BANDED AGATE INTAGLIO. ULYSSES ON THE BOAT.

2nd - 1st century B.C.

16 x 19 x 4 mm

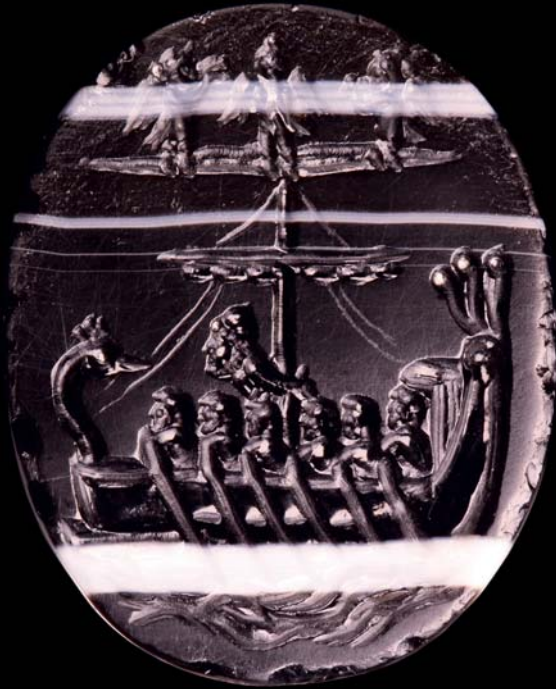
Ulysses bond to the mast of his ship with a monster prow and aplustre, with five rowers and a steersman. Three Sirenes stand on the top.

It depicts the scene from Homer's *Odyssey* in which Odysseus (Odysseus) resists the haunting song of the sirens by being tied up by the crew of his ship, while they are ordered to plug their ears so as not to hear them. The mythical scene is masterfully depicted here in a well composed and detailed manner. Large stone. Use of globular elements. Interesting use of the white band following the composition of the scene. Great subject. Wear marks.

For Parallels: J. Boardman, J. Kagan, C. Wagner, *Natter's Museum Britannicum*, p. 201 n. 478; L. P. B. Stefanelli, *La Collezione Paoletti*, vol.I, tomo II n. 97 (carnelian intaglio, Berlin, Staatliche Museum, coll. Stosch, Furtwangler 1896 p. 255 n. 6880. *Impronte Cades* 31, III F, 22. *Tassie* 9550.

U.K collection acquired on the art market, 1990s-2000s.

£ 3.000 - 6.000



90
A LATE ITALIC BANDED AGATE INTAGLIO. WARRIOR.

2nd - 1st century B.C.

7 x 10 x 2 mm

Shown kneeling to the right with crested helmet and shield in the act of making a devotion (probably). Chip on the edge. Military votive scene. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 1.000 - 2.000



91
AN ITALIC AGATE INTAGLIO. RUDDER AND CLUB.

2nd century B.C.

8 x 9 x 1 mm

On the right the rudder, on the left the club. Use of globular elements. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 300 - 500



92
A ROMAN BANDED AGATE INTAGLIO. DIOSCURI EMBLEMA.

1st century B.C. - 1st century A.D.

15 x 19 x 3 mm

In the center a caduceus, on the sides two pileus caps with a star above them, referring to the Dioscuri. Beautiful emblema, elegant in composition and refined in execution. Use of globular elements. Fine variety of the stone. Wear marks.

U.K. private collection acquired in the British art market.

£ 1.000 - 2.000



93
AN ITALIC CARNELIAN INTAGLIO. OMPHALE WITH INSCRIPTION.

2nd - 1st century B.C.

10x14x3 mm

The female figure is standing left, naked and partially covered with Hercules lion skin. His mace behind her shoulders. In the field, an inscription in latin letters (to be identified). Wear marks.

Formerly in an old private collection ; London art market with C.E.

£ 1.500 - 2.500



94
A ROMAN BURNT AGATE INTAGLIO. FORTUNA TYCHE.

1st century B.C. - 1st century A.D.

7x13x2 mm

The standing goddess is facing right. She wears a modius and dressed with a peplos and an himation. On her right arm, she holds the cornucopia, and the rudder on her left hand. Groundline. Use of globular elements. Attractive color of the burnt stone.

U.K private collection

£ 1.000 - 2.000



95
A FINE ROMAN AGATE INTAGLIO. APOLLO.

1st century B.C. - 1st century A.D.

9x14x7 mm

The deity leans against a column, with the body in three-quarters view and the head in profile to the right. With the left hand he is holding a laurel branch. Groundline. Slight wear marks.

U.K private collection

£ 800 - 1.000



96
AN ITALIC BANDED AGATE INTAGLIO. BIRD.

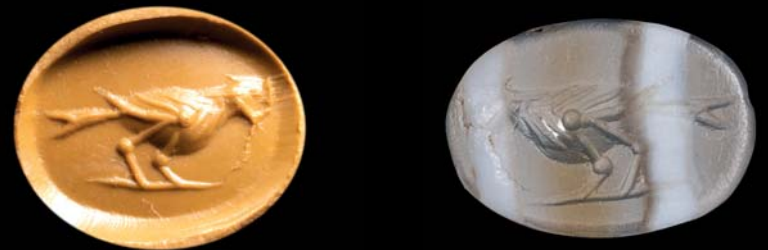
2nd - 1st century B.C.

8x11x2 mm

The bird is facing left, with a small worm in its beak. Globular elements. Groundline. Wear marks.

U.K private collection

£ 300 - 500



97
AN ITALIC AGATE INTAGLIO. LION RUNNING ON A TYRSUS.

2nd century B.C.

11 x 14 x 2 mm

The running animal is facing left, as a groundline, the thyrsus. Use of globular elements. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 500 - 700



98
A ROMAN AMETHYST INTAGLIO. GRAPE.

1st century B.C - 1st century A.D.

11 x 16 x 4 mm.

Beautiful naturalistic depiction of a bunch of grapes in an almost Greek late Hellenistic taste. The subject and the variety of stone match perfectly, alluding to the wine and to the Bacchic processions. Nice vivid colour. Wear marks.

U.K. private collection acquired in the british art market.

£ 1.000 - 2.000



99
A ROMAN AMETHYST INTAGLIO. LITUUS.

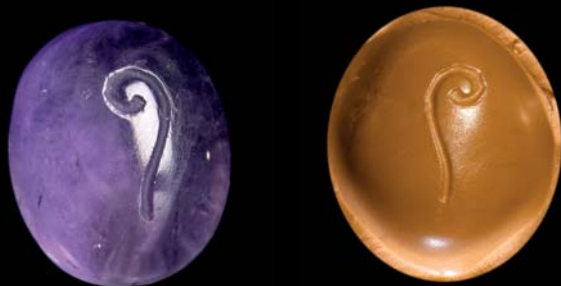
1st century B.C.

9 x 11 x 5,5 mm.

Stone with a very convex surface, light purple in colour. Slight wear marks.

U.K. private collection acquired in the british art market.

£ 700 - 900



100
A FINE ROMAN THREE-LAYERED AGATE INTAGLIO. AMPHORA.

1st century B.C. - 1st century A.D.

16 x 20 x 5 mm.

In the center, an amphora with a rounded body, with an elongated tip at the bottom and rounded handles. The body is perfectly spherical and mirror polished. Beautiful variety of three-layered agate, characterized by an elegant gradient between the upper honey brown layer and the intermediate white one; the last one is dark brown. The back of this large gem, with a truncated cone profile, is deeply concave in the center, probably to lighten its weight and increase its brightness in transparency. In fact, the thickness between the excavation of the belly of the amphora and the back seems minimal. The model and the execution style seem to be of Greek hand. Light wear marks.

U.K. private collection acquired in the british art market.

£ 1.500 - 2.500



101

**AN EXTRAORDINARY LARGE ROMAN
GOLD RING WITH A BIG CABOCHON
GARNET.**

1st century A.D.

Stone 17x23,5 mm; int. Size 19x20 mm; 17,93 gr

With large rounded hoop expanding strongly upwards onto an oval bezel set with a very high cabochon garnet. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 6.000 - 8.000



102

**A FINE ROMAN GOLD RING WITH A
GARNET INTAGLIO. SCENE OF
METAMORPHOSIS.**

1st century B.C. - 1st century A.D.

Stone 9x14 mm; int. Size 14,5x16 mm; 5,04 gr

With hollowed rounded hoop, flatten within, expanding upwards and set with a large oval cabochon garnet. To the right, a seated female figure with uncovered bust and draped legs, probably a nymph. Deer antlers appear on head. In front of her, on the left, a doe kisses her on the mouth. Unusual and rare scene. According to the myth, the transformation into a deer can be referred to a male figure (Actaeon). Fine execution. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 4.000 - 6.000



103

**A KUSHAN GOLD RING WITH A GARNET
INTAGLIO. FORTUNA TYCHE.**

2nd - 3rd century A.D.

Stone 8x11 mm; int. diam. 16 mm; 2,69 gr

With hollowed rounded hoop expanding upwards in a high raised box-setting set with a garnet intaglio; Fortuna Tyche standing in three-quarters, her face facing right. She is tunicated and holds the cornucopia. Groundline. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£2.000 - 3.000



104

**A LARGE ROMAN GARNET CABOCHON
INTAGLIO SET IN A MODERN GOLD
RING. FEMALE FIGURE OFFERING TO
EROS.**

1st century B.C.

Stone 12,5x18 mm; int. Size 18x21 mm; 21,95 gr

Large and very convex stone characterized by an attractive vivid red color. A tunicated offerer is facing left in front of an altar with the simulcarus of Eros. The woman holds a jug and a patera. Groundline. Slight wear marks.

From a private collection, France, acquired from D.C. collection, London.

£ 4.000 - 6.000



105

**A FINE ROMAN CHALCEDONY INTAGLIO SET IN A MODERN GOLD RING.
ITHYPHALLIC SATYR HOLDING ATTRIBUTES.**

1st century A.D.

Stone 10x14 mm; int. size 16x18 mm; 18,92 gr

A unusual apotropaic and pantheistic representation, composed of a satyr advancing to the right, raising his left hand above a cornucopia (attribute of Fortuna Tyche); with his right arm he holds a winged caduceus (attribute of Mercury) and a lion skin (attribute of Hercules). The character is characterized by sharp goat horns, a sculpted torso with extraordinary anatomical details, goat legs covered in hair and an erected phallus (reference to the Dionysian sphere and fertility). Groundline. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 3.000 - 4.000



106

A LARGE

ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. OFFERER IN FRONT OF AN IDOL.

1st - 2nd century A.D.

Stone 13x21 mm; int. Size 17x19 mm; 13,33 gr

A standing female figure faces left, making offerings to an idol on a column (probably Apollo holding a branch). The draped offerer holds a small amphora in her right hand and a small dish, probably a patera, in her left. Groundline. Wear marks.

U.K. private collection

£ 2.000 - 3.000



107

**A LARGE ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.
VENUS MAKING OFFERS TO PRIAPUS.**

1st century B.C. - 1st century A.D.

Stone 15x22 mm; int. Size 18x22 mm; 27,53 gr

Venus before an aedicula, with a mantle wrapped around her hips and legs, leaving her upper torso naked. She is holding a dove by the wings, the aedicula on top a tall garlanded pedestal, enclosing a figure of Priapus: near, a draped girl in between offering a bowl to the goddess, a tree arching over the scene from the left. Groundline. Fine execution and large size. The gem is set in a later gold collector gold ring.

Christie's, 5/12/2012, NY. Said to have been found near Chartres, France, circa 1900. With S.H. Chapman, Philadelphia, 1911. Mr L.S. Gans. Private Collector, Malibu Lake, California, prior to 1970, thence by descent. Than, F.M. french collection.

£ 4.000 - 6.000



108
A ROMAN GREEN CHALCEDONY INTAGLIO SET IN A MODERN GOLD RING.
LEDA AND THE SWAN.

2nd century A.D.

Stone 10x13 mm; int. size 18x21,5 mm; 17,74 gr

Beautiful and passionate erotic depiction of the sexual act between Leda and Zeus transformed into a swan, a celebrated episode from Ovid's Metamorphoses. The gem is slightly convex and vivid green in colour. Wear marks.

From a private collection,
 France, acquired from D.C. collection, London.

£ 3.000 - 4.000



110
A ROMAN CHALCEDONY INTAGLIO SET IN A GOLD RING.
SATYR PLAYING WITH A CHILD.

1st - 2nd century A.D.

Stone 12x15 mm; int. Size 18x20 mm; 10,36 gr

With engraved hoop expanding upwards onto an oval grooved bezel set with a chalcedony intaglio. A young satyr is facing left, dancing and playing with a child on his feet. Groundline. Wear marks.

U.K. private collection

£ 2.000 - 3.000



109
A ROMAN
NICOLO INTAGLIO SET IN A GOLD RING. SEATED SATYR WITH ATTRIBUTES.

1st - 2nd century A.D.

Stone 10x13 mm; int. Size 18x21 mm; 22,51 gr

With massive rounded hoop extending in broader shoulders. The bezel set with a nicolo intaglio depicting a young satyr facing left and seated on rocks. He holds a stick and bunch of grapes. Wear marks.

U.K. private collection

£ 2.000 - 3.000



111
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. SILENUS
APPROACHING A SLEEPING MAENAD.

1st - 2nd century A.D.

Stone 11x15 mm; int. size 16x18 mm; 10,96 gr

A Silenus advances cautiously to the left approaching a semi-recumbent female figure, seen from behind. Both have their legs wrapped up in drapery while their torsos or backs are uncovered. The Silenus pulls with his left hand a belt holding the clothes of the Maenad and raises his right arm. Wear marks.

From a private collection, France, acquired from Galerie Mariaud de Serres, Paris, in the early 2000s

£ 2.000 - 3.000



112
A ROMAN RED JASPER INTAGLIO SET IN A MODERN GOLD RING.
EROTIC SCENE WITH INSCRIPTION.

1st-2nd century A.D.

Stone 9x11 mm; int. size 18x21 mm; 14,97 gr

A naked male character with an erected phallus supports himself with his left hand on a stick, while with his right he holds onto the horns of the satyr. The satyr penetrates him from behind, pressing his side with his left hand to push harder. Greek inscription in the field (KYMA?). The bright red color of the stone perfectly alludes to this fine composed homo-erotic scene.

From a private collection, France, acquired from D.C. collection, London.

£ 3.000 - 5.000



113
A ROMAN CARNELIAN INTAGLIO SET
IN AN ANCIENT GOLD RING. SATYR.

2nd century A.D.

Stone 8x11 mm; int. diam 15,5 mm; 4,21 gr.

The satyr steps rightward, raising the left goat's paw; with the right hand holding the pedom and a drapery, while with the left hand he carries a plate with offerings. Bucolic and votive scene. Slight wear marks. The stone comes out of the edge of the golden bezel. Very good condition.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



114
A ROMAN GREEN CHALCEDONY INTAGLIO SET
IN A GEORGIAN GOLD RING. VOTIVE SCENE.

1st century A.D.

Stone 10x12 mm; int. size 15x17 mm; 1,93 gr

With a rounded hoop expanding in the shoulders in two branches and surmounting a grooved box setting with a chalcedony intaglio showing a woman facing left and seated on rocks. She is partially naked, the lower body covered by a folded drapery, her long hair tied behind in a bun. She is offering a laurel wreath to an idol on a column in front of her. Groundline. Wear marks. Nice vivid green color of the stone.

U.K. private collection

£ 2.000 - 3.000



115
A ROMAN AMETHYST INTAGLIO SET IN A GEORGIAN GOLD RING.
SEATED MERCURY.

2nd century A.D.

Stone 11x16 mm; int. diam 18 mm; 7,53 gr

With rounded hoop expanding onto shoulders in volute shape and surmounted by an oval grooved box-setting with a platted twisted gold wire. This beautiful intaglio shows the young deity seated on the rocks with the head facing right, and the body in three-quarters. With the left hand he holds a stick. Probably an allegory of the creation of the caduceus. Near the rocks, on the left, a ram. Groundline. Great rendering of the anatomical details. Fantastic color of the stone. Wear marks.

U.K. private collection

£ 2.000 - 3.000



116
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.
AURORA WITH THE STARS.

1st - 2nd century A.D.

Stone 12x16 mm; int. size 16,5x17,5 mm; 5,05 gr

The deity is presented advancing to the right side with the torch in her left hand. In the field, stars. Wear marks.

U.K. private collection

£ 2.000 - 3.000



117
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.
MARS GRADIVUS.

1st - 2nd century A.D.

Stone 9x12 mm; int. diam 16,5 mm; 7,74 gr

With large rounded hoop expanding onto an oval bezel set with a carnelian intaglio; the helmeted god is advancing to the left, with trophy and spear in his hands. At his feet a small incense burner. Groundline. Wear marks.

U.K. private collection

£ 1.000 - 2.000



118
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.
VOTIVE SCENE.

2nd century A.D.

Stone 13x20 mm; int. Size 15x16 mm; 9,80 gr.

Draped female figure facing left, in the act of offering near a semi-column. Groundline. The stone is broken into two parts but firmly fixed in the gold setting. Wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 1.500



119
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.
ASCLEPIUS AND HYGIEIA

2nd - 3rd century A.D.

Stone 9x12 mm; Int. diam 16 mm; 5,34

On the left, Asclepius looking towards the right side Hygeia. Groundline, The depiction symbolize the good health and the power of the Medicine. Wear marks.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.500 - 2.500



120
A ROMAN GREEN JASPER INTAGLIO SET IN A GOLD RING. HELIOS.

2nd-3rd century A.D.

Stone 9x12 mm; int. Size 17,5x18 mm; 6,26 gr.

The deity is standing, facing right, with radiated head and solar whip. Chipped edge. Wear marks. The ring is decorated with elegant stylized plant and floral patterns.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



121
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. ATHENA.

2nd century A.D.

Stone 13x15 mm; int. Size 18,5x19 mm; 8,96 gr.

Athena standing between two semi-columns. With the right hand she holds the spear, with the left she rests the shield on a semi-column. The divinity is helmeted and tunicated, turned with the head to the right. Chips on the edge. Wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



122
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD SOLID RING. SATYR MAKING OFFERS TO PRIAPUS.

1st century A.D.

Stone 11x15 mm; int. Size 18x20 mm; 20,08 gr

The scene shows the satyr seated on a rock and facing left. He is making offers to Priapus in the shape of an herm on a short column. Thyrsus. Groundline. Wear marks.

Formerly Galerie de Serres, Paris ;From a private collection, France, acquired on the art market in the early 2000s

£ 3.000 - 4.000



123
A LOT OF 2 RINGS WITH ROMAN INTAGLIOS. DEITIES.

1st - 2nd century A.D.

Stone 7x10 mm; 7x11 mm; Total weight 5,08 gr

On the left, incised rounded hoop set with a jasper intaglio depicting a young naked character standing right leaning on a column, behind an incense burner. On the right, a silver and gold fragmentary ring set with a nicolo intaglio showing a partially naked female character seen from behind in three-quarters and holding a stick. Wear marks.

U.K. private collection

£ 1.200 - 1.500



124
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.
HERCULES FIGHTING THE BULL.

1st - 2nd century A.D.

Stone 11x13 mm; int. diam 17,5 mm; 2,20 gr

With a plain gold hoop surmounted by a rounded bezel set with a large intaglio showing the hero lifting the bull. The muscles tension is represented by a treatment of anatomical volumes and an athletic posture; the left leg brought forward is bent, while the right leg is extended towards the back. Behind his left foot, the club. Groundline. Chip on edge, wear marks.



U.K. private collection

£ 1.500 - 2.500



125
A FINE ROMAN CARNELIAN INTAGLIO
SET IN A MODERN GOLD RING. JASON
AND THE GOLDEN FLEECE.

Early 1st century A.D.

Stone 16x21 mm; int. size 18x20 mm; 30,07 gr

The oval stone slightly convex, engraved with Jason standing before the golden fleece which hangs in a tree before him. The hero is nude but with a mantle draped over his shoulder, holding a spear and a shield, its rim resting on his shoulder, and wearing a crested helmet, one hand raised before him in a gesture of contemplation, a serpent coiled in the tree, its head raised above the fleece, and a cylindrical altar for Zeus Laphystios in the center, upon which is the head of a ram, on a groundline. Slight wear marks. The stone is set in a later modern heavy collector gold ring.

For the subject compare the carnelian gem in the Cabinet des Médailles, Paris, no. 318 in Richter, Engraved Gems of the Romans.

From a private collection, France. The stone come from a Christie's: 5/12/ 2001 sale 9826 (Ancient Jewelry, NY).

£ 8.000 - 12.000





126
A ROMAN RED JASPER INTAGLIO SET IN A GOLD RING.
HERCULES FIGHTING THE NEMEAN LION.

2nd - 3rd century A.D.

Stone 13x17 mm; int. diam 17 mm; 4,00 gr.

The young hero fights against the Nemean lion, strangling it with his left arm. The ferocious animal opens its mouth wide in pain. Behind, the club. Groundline. Small missing on the edge.
 Wear marks.

U.K collection acquired on the art market

£ 1.500 - 2.500



127
A ROMAN GOLD RING SET WITH A NICOLO INTAGLIO.
HUNTER WITH RABBITS.

3rd century A.D.

Stone 13x15 mm; int. size 17x21 mm; 6,60 gr

With large rounded hoop expanding in broader shoulders agremmented of a central raised spin and flatten at the top, surmounted by an oval bezel set with a nicolo intaglio. The scene represents a young hunter walking left with his catch on a stick and in his left hand. At his feet, a dog. Groundline.
 Wear marks.

From a private collection, France, acquired from D.C. collection, London.

£ 2.000 - 4.000



128

**A ROMAN GOLD RING SET WITH A
NICOLO INTAGLIO. NIKE.**

3rd century A.D.

Stone 6x9 mm; int. Size 15x21 mm; 14,80 gr

Kindred type. Polygonal hoop, expanding upwards. The shoulders decorated with high incisions. The bezel is decorated with engraved volutes pattern. In the center is set an oval nicolo intaglio. A winged Victory facing right holding a laurel wreath on a dextrarum junctio. Slight wear marks. Deposits.

From a private collection, France, acquired on the art market in the early 2000s.

£ 2.000 - 4.000



129

**A LARGE ROMAN SILVER RING ORNATED
BY A GOLD FRAME WITH A RED JASPER
INTAGLIO. OEDIPUS AND THE SPHINX.**

1st - 3rd century A.D.

Intaglio 7 x 12 mm ; 20 grs; int diam 22 mm

Large ring of oval form, deeply grooved on the outside. Around the oval bezel is a series of chiseled volutes. With dotted gold frame is set a fine red jasper intaglio. Oedipus with the weapons standing left in front of the Sphinx to resolve her enigmas. Wear marks.

For a similar ring typology see: Marshall, F.H., Catalogue of Rings, n° 1440

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 4.000



130

**A ROMAN GOLD RING SET WITH A
CARNELIAN INTAGLIO. EROS MAKING
OFFERS.**

2nd - 3rd century A.D.

Stone 8x10 mm; int. size 16x19 mm; 4,10 gr

With rounded hoop, between the end is an oval box setting with an incised groove containing the carnelian intaglio: winged Eros making offers in a natural landscape. On either side of the hoop at each end are soldered large platted globules. Wear marks and missing material on the box-setting.

For a similar typology see: F.H. Marshall, Finger Rings, n.461

From a private collection, France, acquired from D.C. collection, London.

£ 1.500 - 2.000



131

A ROMAN GOLD RING FOR A CHILD WITH THE ENGRAVED BEZEL. HARPOCRATES.

1st-2nd century A.D.

int. Size 11 mm; 1,00 gr

With flat hoop, broad and polygonal, the rectangular bezel with engraved design; standing Harpocrates, the head facing left, with the cornucopia in his right hand. Groundline. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s



£ 800 - 1.200



132
A LATE ROMAN GOLD PENDANT SET WITH A CARNELIAN INTAGLIO.
SEATED PERSONIFICATION OF CONSTANTINOPE.

4th century A.D.

Stone 15x19 mm; 3,21 gr

Composed of two gold sheets soldered, the suspension hook made of a separated gold sheet with three gold spherical beads. The intaglio depicts the personification of the city of Constantinople, enthroned, wearing helmet and holding scepter and globe, a shield lies at her side, a prow at her feet. Wear marks.

For a similar iconography see: SPIER, J., Late Antique and Early Christian Gems, p. 21 n. 32.

U.K. private collection

£ 3.000 - 4.000



133
A PAIR OF GOLD CUFFLINKS WITH TWO HARDSTONE INTAGLIO.
FORTUNA TYCHE - PORTRAIT OF AN EMPEROR.

2nd century A.D. (carnelian) - 17th/18th century (bloodstone). Gold 19th century.

Stone 11x15 mm; 13x15 mm; Mounting 20x22 mm; Total weight 8,11 gr

A Roman period carnelian intaglio with Fortuna - Tyche holding rudder and cornucopia, with inscription; modern bloodstone intaglio with laureated bust of Emperor facing right. Both gems are mounted in archaeological revival style gold cufflinks, in an old box "Maison Briquet - 29 Place Vendome".

U.K private collection

£ 2.000 - 4.000



134
A ROMAN GREEN CHALCEDONY INTAGLIO. NIKE.

1st - 2nd century A.D.

11x15x4 mm

The winged and tunicated figure walks to the left, holding a palm frond, symbol of triumph. Slight wear marks.

U.K private collection

£ 700 - 900



135
A ROMAN GREEN CHALCEDONY INTAGLIO. VOTIVE SCENE.

1st-2nd century A.D.

9x12x3 mm

The female figure is seated in three-quarters on an altar, behind an oinochoe. She holds in a right hand probably a palm branch, in front of an herm. Groundline. The scene probably depicts a Muse. Beautiful colour of the stone and wear marks.

U.K. private collection

£ 1.000 - 2.000



136

A ROMAN GREEN CHALCEDONY INTAGLIO. LEDA AND THE SWAN.

1st - 2nd century A.D.

8 x 11 x 3 mm

Leda is embraced by the swan, metamorphosis of Zeus to seduce her. Groundline. Traces of the iron mounting on the back of the stone. Wear marks.

U.K collection acquired on the art market

£ 500 - 800



137

A LARGE ROMAN GREEN CHALCEDONY INTAGLIO, THE THREE GRACES.

1st - 2nd century A.D.

15x19x3 mm

Beautiful ancient depiction of the Three Graces engraved on a large slightly burnt gemstone. On the back, a small chip. In the foreground, a female figure seen from behind turned slightly in three-quarters with her face in profile to the right. In the background, the other two figures: the one on the left holds ears of wheat and poppy flowers, the one on the right a globe; next to it, two small superimposed altars. Slight wear marks.

U.K private collection

£ 1.500 - 2.500



138

**A FINE ROMAN BLOODSTONE INTAGLIO, FAUSTULUS WITH THE
SHEWOLF FEEDING ROMULUS AND REMUS.**

1st century A.D.

12 x 14 x 1 mm

The shepherd is standing with his stick. At his feet the shewolf with the twins Romulus and Remus. In the field, on the right, a tree. Groundline. Mirror polishing. Great subject engraved on a very attractive stone. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 1.500 - 2.500





139
A ROMAN CHALCEDONY INTAGLIO. EROS AND PSYCHE.

2nd century A.D.

9 x 10 x 2 mm

The winged god is shown standing left with the butterfly at his feet. Groundline. Allegory of Love through the Metamorphosis. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 400 - 600



140
A ROMAN ROCK CRYSTAL INTAGLIO. FEMALE FIGURE.

2nd - 3rd century A.D.

7 x 9 x 2 mm

The standing female figure is shown with the body turned left and the face turned right. Groundline. Chip on the edge. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 300 - 500



141
A ROMAN CHALCEDONY INTAGLIO. OFFERER WITH A TROPHY.

2nd century A.D.

10 x 13 x 5 mm

Standing with the body slightly in three-quarters pose and the face facing right, her right hand holds offers. Meanwhile her left hand is holding a military trophy. Votive stone. Groundline.

U.K collection acquired on the art market

£ 200 - 400



142
A LARGE ROMAN CHALCEDONY INTAGLIO.
ALLEGORICAL SEA SCENE WITH EROS AND A DOLPHIN.

2nd - 3rd century A.D.

17 x 20 x 3,5 mm.

In the foreground, an Eros swims alongside a dolphin; in the background a ship (of which the main mast with sails can be seen). Allegorical composition referring to Love and the uncertainties of sea trips. Beautiful milky bluish color, like sea water. Large size. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 3.000



143
A ROMAN AMETHYST INTAGLIO. SEATED MALE FIGURE.

2nd century A.D.

9 x 11 x 5 mm

A young man seated, naked on rocks. With his right hand he holds a stick. Probably Hermes. Groundline. Wear marks. Nice color of the stone.

From the collection of an European gentleman, acquired on the art market

£ 500 - 700



144
A FINE ROMAN AMETHYST INTAGLIO.
SEATED HERMES WITH ATTRIBUTES.

1st - 2nd century A.D.

10 x 12 x 3 mm

The young naked god is seated right on rocks, his left leg bent and his right foot on rocks, he holds the caduceus in his left hand. Groundline. Very fine details and attractive color of the stone. Wear marks.

U.K collection acquired on the art market

£ 800 - 1.000



145
A ROMAN BURNT BANDED AGATE INTAGLIO. YOUNG SHEPHERD PLAYING WITH A HARE.

1st-2nd century A.D.

10x12x3 mm

The male figure is facing left, playing with a hare. Slightly burnt surface. Wear marks.

U.K. private collection

£ 800 - 1.200



146
A ROMAN NICOLO INTAGLIO. MARS GRADIVUS.

2nd century A.D.

14x19x4,5 mm

The helmeted god is standing left, wearing spear and trophy. Wear marks and traces of the iron mounting.

U.K. private collection

£ 1.000 - 2.000



147
A ROMAN BANDED AGATE INTAGLIO. AURORA.

1st century A.D.

9x14x2 mm

Beautiful depiction of Aurora advancing to the left, holding her cloak raised by the wind with both hands. Interesting choice of banded agate. Wear marks.

From the Sangiorgi collection (1886-1965). Private coll., Monaco, 1970's 13/05/202; thence by descent. Christies sale December 2017, lot n.3; U.K. private collection.

£ 2.000 - 3.000



148
A ROMAN BANDED AGATE INTAGLIO SET IN A GOLD BOX-SETTING. MYTHOLOGICAL SCENE.

1st - 2nd century A.D.

15 x 16 x 3 mm ; 1,7 grs

A young man is discussing with an old one seated on the ground. Probably a dialogue between Socrates and a young male figure. Stone is broken in two parts but well fix in the frame. Beautiful variety of banded agate. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 1.000 - 1.500



149

A ROMAN CARNELIAN INTAGLIO. NIKE WITH A TROPHY.

1st - 2nd century A.D.

14 x 16 x 5 mm

Still on its fragmentary iron mounting, the intaglio depicts Nike with a military trophy writing on a shield. Her right foot on a rock. In the field the latin letter "C". Wear marks.

U.K collection acquired on the art market

£ 600 - 800



150

**A ROMAN RED JASPER INTAGLIO.
HERCULES CAPTURES THE DOE OF CERINEA.**

1st - 2nd century A.D.

12 x 14 x 2 mm.

The doe of Cerinea was, in Greek mythology, a doe with golden horns, silver and bronze legs that have been dedicated to Artemis by the nymph Taygete when the goddess had saved her from being pursued by Zeus. Cerinea's doe fled without ever stopping, bewitching those who pursued her, thus dragging them to a country from which they would never return; since she was a sacred doe, her blood could not be shed. When Heracles was commissioned by Eurystheus to capture it, initially he limited himself to chasing it: the doe took refuge by climbing a mountain called Artemisio and tried to cross the Ladon river, but during the crossing Heracles managed to capture it by hitting it with an arrow in one point of the cartilaginous paw, therefore devoid of blood vessels; then loading it on his shoulders he carried it to Arcadia. The doe was finally taken to Mycenae and released there. The subject rarely appears on the gems. In this stone the hero faces left and stands over the sacred doe, holding it by the horns and pressing his right knee on his back to block it. Hercules' body is in muscular tension showing off all its legendary strength. A club behind him. Probably inspired by a Greek model. Fine detailed execution for the size. The physiognomic features of the hero recall the Antonine portraits. Signs of wear.

U.K. private collection acquired in the british art market.

£ 2.000 - 4.000

151

**A FINE ROMAN TWO LAYERED CAMBO SET IN A GEORGIAN RING.
VOTIVE SCENE.**

1st century A.D.

Stone 16x21 mm; int. Size 16,5x22 mm; 4,57 gr.

A male character is standing, three-quarters facing right. With his right hand he holds a rod (or scepter), with his left hand he holds the bridle of his horse which is behind him, facing right in profile. The man is wearing a traveling cloak with his legs uncovered. On the left, a tree; to the right, a half-column with a cinerary urn above it. The scene probably requires more research for its full identification. Paoletti, in his glass impression collection, identified the subject (but without landscape and urn on the column) as one of the Dioscuri. The scene seems inspired by bas-reliefs. The male figure is characterized by physiognomic features that can probably be referred to the Augustan age. The horse is inspired by classical Greek models. The man seems to arrive in a bucolic place to contemplate or visit the incinerated remains of a family member or a comrade in arms. Very fine style and beautiful execution. Wear marks. Little missing on the edge and frame. For a very similar scene and style, see: L.P. Biroli Stefanelli, *La Collezione Paoletti*, vol. I, p. 41 n. 150 ("Polluce uno delli Dioscuri" from a sardonyx intaglio).

U.K. private collection acquired on the art market.

£ 12.000 - 15.000



152
A LARGE ROMAN CARNELIAN INTAGLIO. EROTIC SCENE WITH A SATYR AND A RAM.

1st - 2nd century A.D.

17 x 20 x 3 mm.

A satyr with an erected phallus threatens to rape from behind a ram, holding its fur on its back and a ribbon which the animal holds in its mouth. Groundline. Large size. Fine execution. Great subject. Wear marks

For a similar scene: J. Boardman, C. Wagner, Masterpieces in miniature. Engraved gems from Prehistory to the present, p. 181 n. 167.

From the collection of an European gentleman, acquired on the art market

£ 4.000 - 6.000



153
A ROMAN CARNELIAN INTAGLIO. EROTIC SCENE.

1st century A.D.

10x12x4,5 mm

Erotic scene of two standing satyrs, each with a pedum. The older satyr appears to enter from behind the younger one, who looks back at him. Traces of the ancient iron mounting. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 800 - 1.000



154
A ROMAN CARNELIAN INTAGLIO. MYTHOLOGICAL SCENE.

2nd century A.D.

15x22x6 mm

On the left, a dancing male character facing on the right a seated Pan on a rock. On top, a star. Probably an erotic scene. Large stone and wear marks.

U.K. private collection

£ 800 - 1.200



155
A ROMAN RED JASPER INTAGLIO. EROS HUNTING WITH A DOG.

2nd century A.D.

8 x 10 x 2 mm

The winged god is facing left holding a spear with his dog. Groundline. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 400 - 600



156

A ROMAN CARNELIAN INTAGLIO. DIOMEDES WITH PALLADIUM.

1st-2nd century A.D.

16x18x6 mm

The seated hero is facing left, holding with his right hand the palladium. Groundline. Wear marks and traces of the iron mounting.

For a similar iconography see: MORET, J.M., Les pierres gravées antiques représentant le rapt du Palladion, 1997

U.K. private collection

£ 1.000 - 1.500



157

A ROMAN CARNELIAN INTAGLIO. WARRIOR.

1st - 2nd century A.D.

11x14x3 mm

The warrior faces left and is characterized by a muscular and powerful body. He holds the sheathed sword in his right hand, the spear in his left. Below, the shield; long cloak over the shoulders. Rocks behind the figure. Wear marks and chip on the edge.

U.K private collection

£ 1.000 - 2.000



158

A ROMAN JASPER INTAGLIO. VEILED PRIESTESS.

2nd-3rd century A.D.

13,5x15x2 mm

The veiled woman is seated facing left, holding in her right hand the palladium and her left one the scepter. Groundline. Probably a vestale or Cassander. Minor chips on the edge.

U.K. private collection

£ 1.000 - 2.000



159

A ROMAN FRAGMENTARY GOLD RING SET WITH A CARNELIAN INTAGLIO. BUST OF ASCLEPIOS.

1st-2nd century A.D.

Stone 13x15 mm; 2,24 gr

The god is facing left, the back in three-quarters. He is laureated and with his stick intertwined by a snake. Wear marks. The mounting is fragmentary (hoop missing).

U.K. private collection

£ 1.000 - 2.000



160
A ROMAN CARNELIAN INTAGLIO. BUST OF JUPITER.

1st century A.D.

7x10,5x3 mm

The divinity is turned to the left, with the modius on top of the head and the tunicated bust. Considering the very small size of the stone, the work is performed with great technical skill. Wear marks.

U.K private collection

£ 800 - 1.200



161
A ROMAN AGATE INTAGLIO. BUST OF ZEUS SERAPIS.

1st - 2nd century A.D.

14x18x5 mm

The effigy is facing left, with the tunicated bust and the modius on top of the head. The deity is engraved in the caramel brown layer of the agate over the thicker white layer, creating a attractive contrasted effect. Wear marks.

Formerly in an old private collection ; London art market with C.E.

£ 1.000 - 2.000



162
A ROMAN AGATE INTAGLIO. BUST OF ZEUS.

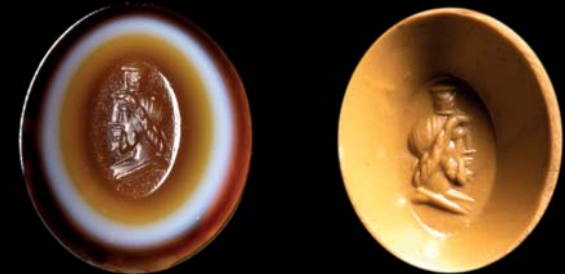
1st century A.D.

12x14x6 mm

The god is facing left wearing the modius. Wear marks.

Formerly Swiss private collection, acquired in the early 1990's, then by descent, family collection since 1998. This lot is sold under temporary import status.

£ 600 - 800



163
**A ROMAN SARD INTAGLIO SET IN A LATER GOLD RING.
BUST OF ZEUS SERAPIS.**

1st century B.C. - 1st century A.D.

Stone 10x12 mm; Int. Size 15x18 mm; 5,80 gr

After a Greek Late Hellenistic model. Frontal bust of Zeus Serapis with a large ornated modius on top of the head. The stone is cracked across the eye. Some missing on the modius. Wear marks.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 1.000 - 2.000



164
AN EASTERN ROMAN CARNELIAN INTAGLIO SET IN A REVIVAL GOLD RING. HEAD OF JUPITER SERAPIS.

2nd - 3rd century A.D.

Stone 12x14 mm; int. size 18,5x19 mm; 13,50 gr

With lobed hoop, flatten within and surmounted by a large oval box setting with a twisted gold wire. The intaglio shows the god facing left, characterized by a long beard and hair adorned with a band and stylized triangular modius. Wear marks.

U.K. private collection

£ 1.000 - 2.000



165
A ROMAN RED JASPER INTAGLIO. BUST OF ZEUS SERAPIS.

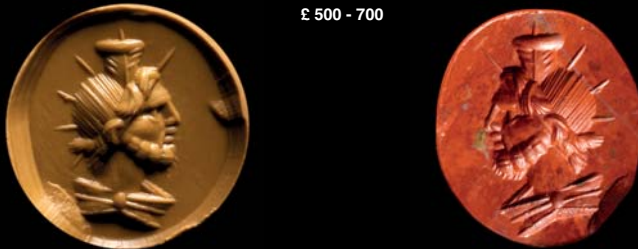
1st - 2nd century A.D.

10 x 12 x 2 mm

Facing left, with radiated crown and modius. Chip on the edge. Wear marks.

U.K collection acquired on the art market

£ 500 - 700



166
A ROMAN BURNT AGATE INTAGLIO SET IN A MODERN GOLD RING. BUST OF HERMES.

1st - 2nd century A.D.

Stone 9x12 mm; int. size 16x19 mm; 17,42 gr

The deity is depicted with the three-quarters bust to the right and the head slightly three-quarters facing to the left. The bust is draped, the wings on the head and the caduceus behind the shoulder. Burnt stone.

From a private collection, France, acquired from Galerie Mariaud de Serres, Paris, in the early 2000s

£ 2.000 - 3.000



167
A ROMAN SARD INTAGLIO. BUST OF HERMES WITH THE CADUCEUS.

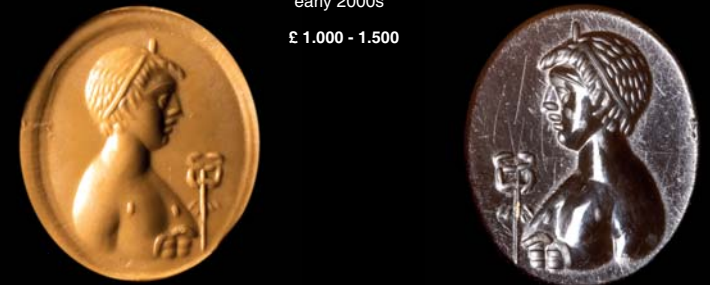
1st-2nd century A.D.

12,5x15x2 mm

Bust of young Mercury, almost to the chest, facing left. In front of him, the caduceus. Nice vivid tone. Wear marks.

From a private collection, France, acquired From the Galerie de Serres, Paris in the 1990s-early 2000s

£ 1.000 - 1.500



168
A ROMAN NICOLO INTAGLIO. BUST OF HERMES WITH A STAR.

1st - 2nd century A.D.

7,5 x 9,5 x 2 mm.

Bust of young Hermes facing left with winged cap and star.

U.K. private collection acquired in the british art market.

£ 500 - 800



169
A LARGE ROMAN BURNT CARNELIAN SET
IN A MODERN SOLID GOLD RING. BUST OF APOLLO.

1st century B.C.

Stone 13,5x18,5 mm; int. Size 18x22 mm; 19,35

The god is facing left, his hair adorned by a laurel wreath. He wears a draped tunic attached on the shoulders. Behind, his lyra. Presence of globular elements. Wear marks.

From a private collection, France, acquired from Christie's sale 17/02/2011 (Collection Jean-Philippe Mariaud de Serres).

£ 3.000 - 4.000



170
A ROMAN GOLD RING SET WITH A CARNELIAN INTAGLIO.
BUST OF A YOUTH.

2nd - 3rd century A.D.

Stone 8x10 mm; int. size 17x18 mm; 4,00 gr

With large flatten hoop expanding directly onto an oval bezel set with a carnelian intaglio; portrait of a youth facing left, wearing a laurel wreath. Wear marks.

U.K. private collection

£ 1.000 - 1.500



171
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF ATTIS.

1st century A.D.

Stone 11x15 mm; int. diam 17 mm; 6,76 gr

The young man is turned to the left, wearing his typical Phrygian cap (from which the long hair comes out) and a long sleeved, heavy, hatched "sweater". He is holding the pedum in his left hand; in his right hand, between two fingers, he is holding a small fruit (which can be identified with an almond), which he carefully observes. According to the myth, a plant, in the form of an almond tree, was born from the blood spilling from his father's (Adgistis) castration (Pausania); Nana, daughter to the king Sangarius, picked an almond and got pregnant, giving birth to Attis. Following the myth, in this intaglio Attis is contemplating the fruit which was the cause of his divine conception. Extraordinary iconography, and of a particular interest, also related to the cult of Cybele and to mysteries, with an allegorical reference to fecundation. The stone is chipped in its upper part, and fragmented at the bottom, partially reintegrated by the gold of the modern mounting.

U.K. private collection

£ 2.000 - 4.000



172
A ROMAN GOLD RING SET WITH A CARNELIAN INTAGLIO. BUST OF A GODDESS.

2nd century A.D.

Stone 11x13 mm; 9,90 gr; int. size 19,5x20,5 mm

With rounded hoop, the shoulders agremented with two gold spherical beads surmounting a layered bezel set with a carnelian intaglio depicting a laureated divinity facing left; probably Apollo. Surface of the mounting has been retooled. Wear marks.

U.K. private collection

£ 1.000 - 2.000



173
A ROMAN CARNELIAN INTAGLIO. PORTRAIT OF ARTEMIS.

1st century A.D.

13x15x3 mm

The goddess is facing left with quiver and bow behind her shoulder. Wear marks.

U.K. private collection

£ 800 - 1.000



174
A ROMAN CARNELIAN INTAGLIO. BUST OF ARTEMIS.

2nd century A.D.

10 x 11 x 2 mm

The goddess is facing left, the head adorned with a diadema. Behind her shoulder a bow.
 Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 400 - 500



175
A LARGE ROMAN HOLLOW GOLD RING SET WITH AN AGATE INTAGLIO. BUST OF ATHENA.

1st century B.C. - 1st century A.D.

10 x 11 x 2 mm

Stone 12x16 mm; int. size 16x18 mm; 10.68 gr

With large rounded hollowed hoop ending onto an oval bezel set with an agate intaglio. Bust of helmeted Athena facing left. She wears the armour with the snake. Use of globular elements. Wear marks.

U.K. private collection

£ 4.000 - 5.000



176
A LATE ROMAN AGATE CAMEO SET IN A GOLD RING. HELMETED BUST.

3rd - 4th century A.D.

Stone 13x19 mm; int. Size 18,5x19 mm; 16,33 gr

The effigy, turned to the right, is wearing the chlamys, showing a naked shoulder. The stone has been vigorously engraved in high relief, with a clear detachment of the figure from the field. Probably Athena, or a soldier. Some chippings and small lacks. Wear marks.

See: Martin Henig, The Content Cameos, p. 76 n.137.

European collection, acquired on the market, early 2000's.

£ 1.000 - 1.500



177
AN EASTERN ROMAN GOLD RING SET WITH A JASPER INTAGLIO. DOUBLE PORTRAIT OF HELIOS AND SELENE.

2nd - 3rd century A.D.

Stone 10x14 mm; 4,81 gr; int. size 17x25 mm

With rounded hoop, flatten within, the shoulder with leaves pattern surmounting an oval gold box setting with a jasper intaglio depicting Helios and Selene. The double portrait is facing left.
 Wear marks.

U.K. private collection

£ 1.000 - 2.000



178
A ROMAN GREEN CHALCEDONY INTAGLIO SET IN A MODERN
GOLD RING. TWO PORTRAITS.

2nd-3rd century A.D.

Stone 12,5x15 mm; int. Size 18x19 mm; 8,78 gr.

Two facing portraits, probably of spouses. To the left, a diademed and draped female bust. To the right, draped male bust. Beautiful variety of vivid green chalcedony characterized by a very convex profile. Missing on the edge. Wear marks.

U.K. private collection

£ 2.000 - 4.000



179
A LARGE ROMAN TWO LAYERED AGATE INTAGLIO.
DOUBLE BUST PORTRAIT.

2nd - 3rd century A.D.

12x19x4 mm

To the left side a draped male bust, to the right the bust of Helios. The two characters look at each other. On the sides of each one, a stylized torch. Slight wear marks.

U.K private collection

£ 1.000 - 2.000



180
A ROMAN CHALCEDONY INTAGLIO HEAD OF YOUNG EMPEROR
AS HERCULES.

2nd century A.D.

10x13x2 mm

The effigy is facing right, with a laureated head and a lion's skin tied around the neck. Probably an emperor in hero guise. Partially burnt stone. Slight wear marks.

U.K private collection

£ 400 - 600



181
A ROMAN BANDED AGATE INTAGLIO. PORTRAIT OF A YOUTH.

1st century A.D.

10x15x3 mm

Facing left and characterized by his young features, short hair, wide open eye and open mouth. Chip on the edge. Wear marks.

Ex Sangiorgi collection, acquired in the late 19th - early 20th century ; Ex Christie's NY, 06/12/2007, lot 325. This lot is sold under temporary import status.

£ 3.000 - 4.000



182
A ROMAN RED JASPER INTAGLIO SET IN A GOLD RING.
BUST OF A YOUTH.

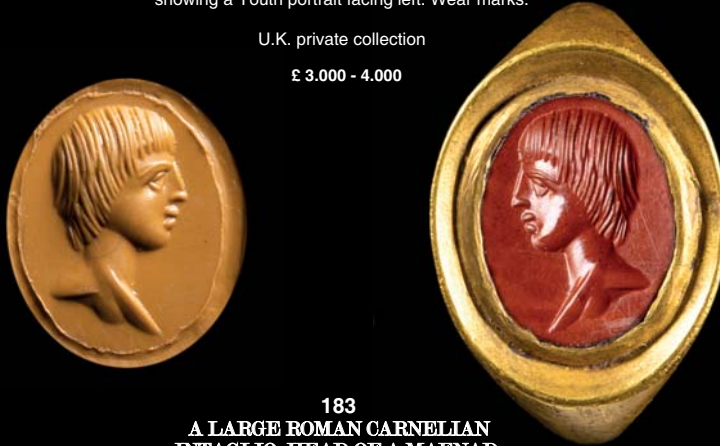
2nd century A.D.

Stone 11x14 mm; int. Size 17x20 mm; 17,14 gr

With rounded hoop extending in broader shoulders, the oval bezel set with a jasper intaglio showing a Youth portrait facing left. Wear marks.

U.K. private collection

£ 3.000 - 4.000



183
A LARGE ROMAN CARNELIAN
INTAGLIO. HEAD OF A MAENAD.

1st century A.D.

13x15x3 mm

Head of a Maenad facing left, with ivy leaves in the hair. Presence of globular elements. Chip on the neck. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 1.000 - 2.000



184
A ROMAN BLOODSTONE INTAGLIO SET
IN A GOLD STICK PIN.
FEMALE PORTRAIT.

2nd-3rd century A.D.

Stone 12x18 mm; H max 76 mm; 4,20 gr.

Diademed and draped female bust, facing left. Beautiful variety of bloodstone with vivid red inclusions. Wear marks.

U.K. private collection

£ 800 - 1.200



185
AN EASTERN ROMAN CHALCEDONY
INTAGLIO. PORTRAIT OF A YOUTH.

1st century B.C. - 1st century A.D.

16x19x4 mm

The young character is facing left and characterized by fine features and long wavy hair. Iron traces and wear marks on the surface of the stone. Chip on the edge.

U.K. private collection

£ 800 - 1.200



186
AN EASTERN ROMAN AMETHYST INTAGLIO. HEAD OF A RULER.

1st-2nd century A.D.

9,5x11,3 mm

The laureated and bearded man is facing left. Wear marks.

U.K. private collection

£ 800 - 1.200



187
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD FRAME.
MALE PORTRAIT.

1st - 3rd century A.D.

9 x 12 x 4 mm.

Male portrait of a young man in profile to the left. The stone is mounted in a gold frame likely from the 19th century. Wear marks.

U.K. private collection acquired in the british art market.

£ 600 - 800



188
A ROMAN AMETHYST INTAGLIO SET IN A GOLD RING.
MALE PORTRAIT.

1st century A.D.

Stone 11x14 mm; int. diam 13 mm; 6,69 gr.

Portrait of a male character facing right, characterized by a partially bald skull above the forehead. These realistic physiognomic details can be referred to some portraits of Roman characters of the late Republican age, in particular of Cicero and Cato l'Uticense. Fine execution for the small size of the gem. Wear marks. Nice color of the stone.

L.P. Biroli Stefanelli, La Collezione Paoletti, Tome I, tom. III n. 95, 118, tom. IV n. 519.

U.K. private collection acquired on the art market.

£ 3.000 - 5.000



189
A RARE ROMAN GOLD RING SET WITH A SAPPHIRE INTAGLIO.
PORTRAIT OF A NUBIAN NOBLEWOMAN.

2nd century A.D.

Stone 8x11 mm; int. diam 17 mm; 8,46 gr

With rounded hoop, flatten within, expanding in broader shoulders and flanked with a beautiful and rare sapphire intaglio depicting the portrait of a young Nubian woman. She is characterized by a prominent short nose, big lips and a very small chin. The bombed forehead is surmounted by braided hair assembled on the back in a chignon. She wears a cloak. The choice of the stone express the importance and exotism of this portrait, that can be linked to an important social/political position of the Roman Empire elite in the Eastern provinces. Presence of restoration and tools on the mounting. Wear marks.

U.K. private, acquired on the art market 1980s-1990s

£ 8.000 - 12.000



190
A ROMAN GOLD RING WITH A GARNET INTAGLIO. SOCRATES PORTRAIT.

1st-2nd century A.D.

Stone 6x8 mm; int. Size 16x18 mm; 3,30 gr

With rounded hoop, flatten within and expanding upwards surmounted by a small oval grooved bezel set with a garnet intaglio; head of Socrates facing left, characterized by his typical features, partially bald head and short thick beards. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



191
A ROMAN CARNELIAN INTAGLIO.
PORTRAIT OF AUGUSTUS.

1st century A.D.

11x15,5x4 mm

The laureated effigy of the emperor faces left. The portrait is characterized by decisive features that express strength and power, with deeply engraved anatomical volumes mirror polished. Beautiful vivid red colour. Wear marks.

Formerly in the D.C. collection, London; acquired by an international french collector from the above in the early 2000s.

£ 2.000 - 4.000



192
A FINE ROMAN AGATE INTAGLIO.
PORTRAIT OF LIVIA.

End of 1st century B.C. - Early 1st century A.D.

9x12x2 mm

The imperial effigy is turned to the left, and has a draped bust. The profile is characterized by the typical facial features of Livia, with a slightly aquiline nose, small mouth, slightly spherical chin, large eye, delicate and elegant features. The hair is characterized by the typical presence of a double braid above the brow (nodus) which is gathered behind the neck in a bun; the curls escaping from the bands of hair at the side of the face. The hair is finely chiselled with very fine wavy lines. Considering the very small size of the gem and the very high technical quality, it can be considered one of the best intaglio of her portraits in existence. The stone is slightly burnt. Wear marks.

For a very similar portrait, see: the beautiful sardonyx cameo with the portrait of Livia in Leiden, Rijksmuseum. One of Livia's finest portraits. See also. The British Museum database, n. 1867,0507.491 sard intaglio set in a gold ring with an inscription (LEU in Greek). See M. L. Volleinweider, Die portraetgemmen der romischen Republik, tafel 167, and the coinage production of her time.

U.K. private collection

£ 3.000 - 5.000



193
A ROMAN CARNELIAN INTAGLIO. PORTRAIT OF JULIA TITI.

1st century A.D.

12x15x3 mm

Bust portrait of Julia Titi (63-91 A.D.), daughter of the Roman emperor Titus. The princess is facing left and is characterized by her typically elaborated hair. The bust is tunicated. Missing on the edge and chips. Wear marks.

Medailles et antiques.bnf database: inv. inv.58.2089; Vollenweider, M.-L., Avisseau-Broustet, Mathilde. Camées et intailles, II, Les portraits romains du Cabinet des Médailles. Paris : Bibliothèque nationale de France, 2003, p.128-129, n°145. Le trésor de Saint-Denis [cat.exp.]. Paris : RMN, 1991, p.92-98; 50;199; 348, n°13 D. Gaborit-Chopin. Chéron, Elisabeth-Sophie. Pierres antiques gravées tirées des principaux cabinets de la France. Paris : 1709, pl. XXXIX, Julie, fille de Tite. Aigue-marine du trésor de Saint-Denis

Formerly in the D.C. collection, London ; acquired by an international french collector from the above in the early 2000s.

£ 2.000 - 3.000



194
A ROMAN CARNELIAN INTAGLIO. DRAPED PORTRAIT OF A YOUTH.

1st century A.D.

12x17x3 mm

Facing left with the typical julio-claudian features; short hair framing the face, long thin nose, small chip. Presence of globular elements. Beautiful colour of the stone. Wear marks.

Ex Sangiorgi collection, acquired in the late 19th-early 20th century ; Ex Christie's NY, 06/12/2007, lot 322. This lot is sold under temporary import status.

£ 6.000 - 8.000



195
A FINE ROMAN GARNET INTAGLIO. MALE PORTRAIT.

Early 1st century A.D.

17x19x3 mm

Private portrait of a Roman character from the late Republican age. The effigy faces left and is engraved with great skill. The man is characterized by features of mature age, with a partially bald skull, a pronounced nose, slightly open mouth, pronounced cheekbone; the bust is draped. The subject refers to the time of Julius Caesar and recalls characters such as Cicero, Maecenas and also the dictator Silla. Large stone, characterized by a splendid dark amber color. Wear marks.

For a similar portrait and style: M-L. Vollenweider, Camees et intailles. Les portraits romains du Cabinet des medailles, Tome II n. 2, 13, 15. M-L. Vollenweider, Die portratgemmen der romischen Republik, taf. 58, 64 ss. For a similar portrait using the samew type of stone, see G.M.A. Richter, Catalogue of the engraved gems (MET), p. 104 n. 474.

U.K. private, acquired on the art market 1980s-1990s

£ 6.000 - 8.000



196
A FINE ROMAN CARNELIAN INTAGLIO. IMPERIAL BUST PORTRAIT OF A MATRONA.

1st century A.D.

8 x 10 x 2 mm

Facing right, her face characterized by young features, her long hair tied behind and adorned with a large braided lock. The iconography is referable to the Julio Claudian - Flavian models, as the Antonia's portraits. Chip on the back of the stone. Fine details for the very small size of the stone.

From the collection of an European gentleman, acquired on the art market

£ 1.500 - 2.000



197
A ROMAN CARNELIAN INTAGLIO. PORTRAIT OF AN EMPEROR.

1st - 2nd century A.D.

11x13x3 mm

The effigy is laureated and facing right. Probably a provincial portrait of the young emperor Nero. The head is not aligned with the oval of the gem. Wear marks.

U.K private collection

£ 800 - 1.000



198
A ROMAN GOLD RING. BEARDED MALE PORTRAIT.

2nd century A.D.

Bezel 14x19 mm; int. Size 17x18 mm; 23,86 gr

With rounded hoop, flatten within expanding upwards and ending with an oval engraved bezel; the bearded male portrait facing right features Antoninus Pius (86-161). Wear marks. Roman emperor from A.D. 138 to 161. Mild-mannered and capable, he was the fourth of the "five good emperors" who guided the empire through an 84-year period (96-180) of internal peace and prosperity. His family originated in Gaul, and his father and grandfathers had all been consuls.

This lot is sold under temporary import status.

£ 6.000 - 8.000



199
A ROMAN RED JASPER INTAGLIO. BUST OF A BEARDED MAN.

2nd-3rd century A.D.

12x16x2 mm

Facing left and characterized by short hair, beard and moustache. The forehead wrinkled, long arched eyebrow, lidded eye and semi-opened mouth. The bust draped. Traces of patina and wear marks.

Ex Sangiorgi collection, acquired in the late 19th-early 20th century ; Ex Christie's NY, 06/12/2007, lot 322. This lot is sold under temporary import status.

This lot is sold under temporary import status.

£ 6.000 - 8.000



200
AN EASTERN ROMAN
RED JASPER INTAGLIO.
PORTRAIT OF A MATRONA.

2nd-3rd century A.D.

11x14x2 mm

The portrait is facing left showing a very detailed hairstyle "melonenfrisur" with flattened braids rising at the back of the head. Traces of deposits and slight wear marks.

U.K. private collection

£ 1.000 - 2.000



201

A LATE IMPERIAL ROMAN GARNET INTAGLIO. BUST OF AN EMPRESS.

4th century A.D.

13x17x2 mm

The portrait is facing left. She is characterized by elaborate hair, with a group of braids that goes down the nape of the neck going up to the ear; the other hair is pulled back and held by a diadem with pearls. The woman wears double pearl earrings and a precious pearl necklace. The bust is tunicated. The profile shows a straight and prominent nose, a small mouth, a small and rounded chin, a large eye. The anatomical details of the face and hair are certainly referable to a portrait of an empress of the late Roman period. The technical execution is very refined. The portrait is executed with great art, worthy of a commission from the imperial family. Even the choice of stone, a splendid, very thin garnet, with a concave back, can be attributed to a top-level atelier. Wear marks. The portrait approaches the effigies of Theodora. The empress Flavia Maximiana Theodora (c. 275 – before 337) had been married to the emperor Constantius I 'Chlorus' (A.D. 305-306). Her coin portraits become more elaborate over time, with the bust adorned with a necklace and a more elaborate hairstyle. A certain resemblance is also recognizable with the portraits of Fausta, the ill-fated wife of Constantine I 'the Great' (A.D. 307-337), and of Flavia Julia Helena Augusta (c. AD 246/248– c. 330) mother of Emperor Constantine the Great.

U.K. private collection acquired on the british art market.

£ 5.000 - 8.000



202

**A LATE ROMAN NICOLO INTAGLIO SET IN A OPENWORK GOLD RING.
MALE PORTRAIT WITH INITIALS.**

Late 3rd- Early 4th century A.D.

Stone 13x17 mm; int. Size 17,5x22 mm; 14,69 gr.

With large hoop with elaborated openwork shoulders with floral and volutes patterns extending on an oval bezel set with a nicolo intaglio depicting a male bust. The effigy is facing left with draped bust. The portrait is characterized by physionomical and anatomical details typical of Constantine era. The subject is possibly referable to a prince portrait. The four letters surrounding the portrait can be linked to his identity (to be identified). Very good overall condition, slight wear marks and deposits.

For a similar portrait see: J.SPIER, Late Antique and Early Christian Gems, n°15,16,22.

U.K. private collection acquired on the art market.

£ 6.000 - 8.000



203
A LATE ROMAN GOLD RING SET WITH A CARNELIAN INTAGLIO.
EAGLE HOLDING A LAUREL WREATH.

3rd century A.D.

Stone 10x12 mm; 7,92 gr; int. diam 18 mm

The rounded hoop with two twisted gold wires separated by a central platted wire. The shoulders ending with a small spherical bead are surmounted by a high raised bezel composed of two box-settings and set in the center of a carnelian intaglio. The scene depicts an eagle with laurel wreath in its beak. Signs of use on the surface of the stone.

U.K. private collection

£ 1.500 - 2.500



204
A ROMAN RED JASPER INTAGLIO
SET IN A GOLD RING. EAGLE.

2nd century A.D.

Stone 7x9,5 mm; int. Size 18,5x19 mm; 1,50 gr.

A flying eagle lands on a tree branch. Chips on the edge. Wear marks.

European collection, acquired on the market, early 2000's.

£ 800 - 1.200



205
A ROMAN GOLD RING SET WITH A GREEN CHALCEDONY
INTAGLIO. EAGLE BETWEEN MILITARY STANDARDS.

1st - 2nd century A.D.

Stone 8x11 mm; int. Size 17x19 mm; 11,10 gr

With rounded hoop expanding upward onto an oval bezel set with an intaglio. In the center a imperial eagle holding a laurel wreath in its beak between two military Insignia. Palm branch. Groundline. Wear marks.

U.K. private collection

£ 1.500 - 2.500



206
A ROMAN CARNELIAN
INTAGLIO SET IN A GOLD RING.
LEDA ON THE SWAN.

2nd century A.D.

Stone diam 11 mm; int size 18,5x17 mm; 5,09 gr.

The female figure is seated above the swan flying to the left, probably an allegory of Leda and the metamorphosis of Zeus. Wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



207
A ROMAN RED JASPER
INTAGLIO SET IN A GOLD RING. HUNTING SCENE.

2nd-3rd century A.D.

Stone 8x13 mm; int. Size 18x19 mm; 6,48 gr.

Hunting scene consisting of a dog chasing a hare with its puppy. Wear marks. The gemstone is set in a bezel with an intertwined frame on the edge and stylized revolving patterns on the case.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



208
A ROMAN RED JASPER INTAGLIO SET IN A MODERN GOLD RING. A DOG.

1st-2nd century A.D.

Stone 5x7 mm; int. diam 19 mm; 3,38 gr.

A dog faces right but lifts its head back, toward the sun (or a full moon). Groundline.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



209
A ROMAN RED JASPER INTAGLIO SET IN A GOLD RING.
EROS ON A CHARIOT PULLED BY TWO SHRIMPS.

2nd-3rd century A.D.

Stone 10x14 mm; int. Size 17,5 x 19 mm; 7,60 gr.

Eros drives a small chariot pulled by two crustaceans, holding up a palm branch as a sign of victory. Small lack on the edge (with gold integration) and wear marks.

U.K. private collection

£ 2.000 - 3.000



210
A ROMAN AGATE INTAGLIO SET IN A GOLD RING. SHRIMP.

1st century A.D.

Stone 11x12,5 mm; int. Size 15x17 mm; 2,84

With rounded hoop surmounted by an oval box-setting set with an agate intaglio. Shrimp facing left; beneath a stylized shell.

U.K. private collection

£ 800 - 1.200



211
A ROMAN OPENWORKED GOLD RING
WITH A CARNELIAN INTAGLIO. ANT.

3rd century A.D.

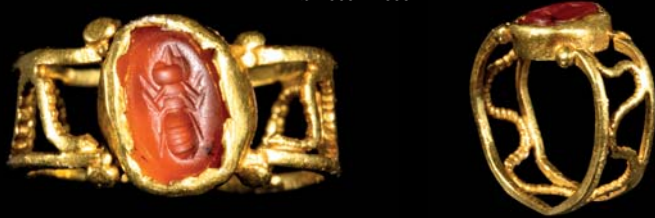
Stone 5x7 mm; int. Size 12x14 mm; 2,34 gr

Hoop composed of a wavy wire, bordered on either side by a plain and beaded wire. To the end is soldered a high box-setting with globules and set with a carnelian intaglio; ant. Wear marks, slight damages on the box setting.

For a similar typology see: F.H. Marshall, Finger Rings, n.558

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.000



212
A LATE ROMAN GOLD RING SET WITH A GARNET INTAGLIO.
GRASSHOPPER FACING LEFT.

3rd-4th century A.D.

Stone 9x11 mm; 6,66 gr; int. size 19x20 mm

Gold finger-ring; hoop composed of beaded wires soldered together; at the shoulders, they branch out; the spaces thus left are filled with wire spirals; the bezel is in the form of an oval box-setting containing a garnet intaglio depicting a grasshopper facing left. Wear marks.

For a similar typology see: British Museum, inv. 1917,0501.653

U.K. private collection

£ 2.000 - 3.000



213
A ROMAN GOLD RING WITH A NICOLO INTAGLIO.
RABBIT ON A BASKET.

2nd century A.D.

Stone 11x13 mm; int. size 13x17 mm; 4,92 gr

With rounded hoop (damaged) expanding upwards and surmounting by a large oval box-setting containing a nicolo intaglio; rabbit facing left on a rooped basket with a carrot. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



214
A ROMAN GOLD RING WITH A CARNELIAN INTAGLIO.
A FIGURE RIDING A BULL.

1st - 2nd century A.D.

Stone 10x14 mm; int. size 11x15 mm; 3,80 gr

With rounded hoop, flatten within and expanding upwards on the squared shoulders surmounted by a box-setting containing a carnelian intaglio; a draped goddess riding an bull toward right. Groundline. Wear marks.

From a private collection, France, acquired from D.C. collection, London.

£ 2.000 - 3.000



215
A ROMAN GOLD RING SET WITH A JASPER INTAGLIO.
GOAT UNDER A TREE.

2nd - 3rd century A.D.

Stone 8x12 mm; int. Size 18x19 mm; 9,94 gr.

With rounded hoop, flatten within expanding in wider shoulders forming three rounded scales, ending in a large oval scaled box setting with a jasper intaglio showing a harving scene, with two flying erotes in a tree. On the ground, a goat facing left eating ear of corns. Groundline. Wear marks and signs of use. Good overall condition.

U.K. private collection

£ 2.000 - 3.000



216
A ROMAN AGATE INTAGLIO SET IN A GEORGIAN GOLD RING. PEGASUS.

2nd century A.D.

Stone 7,5x10 mm; int. Size 17x19 mm; 5,28 gr

Hoop rounded without and flatten within, expanding upwards with shoulders forming volutes and ornated with a globular element. The large oval box setting is set with a high raised layered agate intaglio. Pegasus facing left. Wear marks.

U.K. private collection

£ 1.500 - 2.500



217
A ROMAN AGATE INTAGLIO SET IN A GOLD RING.
SPHINX WITH CADUCEUS.

1st - 2nd century A.D.

Stone 10x13 mm; int. diam 17 mm; 5,91 gr

With rounded hoop, the shoulders incised with lily flowers and surmounted by an oval box setting set with an agate intaglio; Winged sphinx facing left, the head surmounted by a modius (?) is looking at a caduceus. Groundline. Wear marks.

U.K. private collection

£ 2.000 - 3.000



218

**A GROUP OF 4 ROMAN GOLD RINGS SET WITH ENGRAVED THREE
LAYERED AGATE INTAGLIOS. VARIOUS SUBJECTS.**

2nd century A.D.

Min. stone 5x7 mm max 7x9 mm; min int. Diam 12 mm max int. Diam 14 mm; Total weight
22,68 gr

With massive rounded hoops expanding onto oval bezels and set with layered agate intaglios:
figure to be identified; parrot on a branch; Harpocrates; shrimp. Wear marks.

U.K. private collection

£ 4.000 - 6.000



219

A FINE ROMAN CITRINE INTAGLIO. GRIFFIN KILLING A SNAKE.

1st century A.D.

12x15x6 mm

The winged creature faces left, in the act of killing a snake. The scene may also have an allegorical
meaning. Extraordinary variety of citrine, convex on both sides, characterized by a very bright light.
Small chips. Wear marks. Rare.

From a private collection, France, acquired From the Galerie de Serres, Paris in the 1990s-early 2000s

£ 3.000 - 5.000



220
A ROMAN CARNELIAN INTAGLIO. EROS RIDING A SEA-HORSE.

2nd century A.D.

11x15x4,5 mm

The winged figure is riding a sea-horse facing right over the waves of the sea. Wear marks.

U.K. private collection

£ 1.000 - 2.000



221
A ROMAN RED JASPER INTAGLIO. PRAWN AND FISH.

1st-2nd century A.D.

8,5x11x3 mm

The shrimp facing left, beneath the fish facing right. Slight wear marks.

From a private collection, Northern Germany acquired before 1981 ; Gorny & Mosch, Auction. 202, 14/12/2011, lot 234. This lot is sold under temporary import status.

£ 2.000 - 3.000



222
A ROMAN BLOODSTONE INTAGLIO. EAGLE WITH MILITARY INSIGNIA, CRESCENT MOON AND STARS.

2nd century A.D.

10x12x2 mm

This allegorical military depiction is composed by an eagle spreading his wings on the center of the scene. On each side, a legion standard. On top, two stars and a crescent moon. Groundline. Fine execution and nice variety of stone. Wear marks.

U.K private collection

£ 800 - 1.200



223
A LATE ROMAN BURNT AGATE INTAGLIO. EAGLE.

4th century A.D.

7 x 10 x 2 mm

The surface burned to obtain a light contrast color. The bird turns its head to the right. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 300 - 500



224
A ROMAN CARNELIAN INTAGLIO. PARROT.

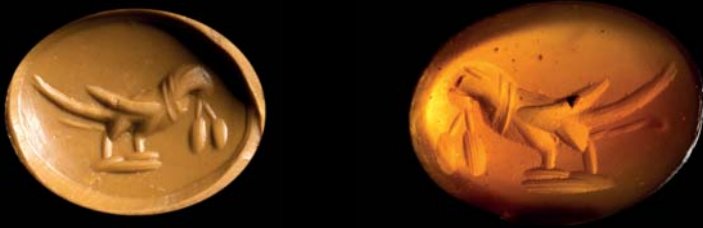
2nd - 3rd century A.D.

7 x 9 x 2 mm

Parrot facing left with cherries in its beak. Groundline.

U.K collection acquired on the art market

£ 300 - 500



225
A ROMAN BURNT CARNELIAN INTAGLIO. TWO ROASTERS PULLING A CHARIOT DRIVEN BY A CORNUCOPIA.

1st-2nd century A.D.

7x10x2 mm

Interesting scene of two roosters looking at each other pulling a chariot with a cornucopia and a small supporting altar on it. Burnt stone. Small chips and wear marks.

From a private collection, France, acquired from Rupert Wace in the early 2000s

£ 400 - 600



226
A ROMAN CARNELIAN INTAGLIO. TWO ROOSTERS WITH AN INSCRIPTION.

1st-2nd century A.D.

10x13x2,5 mm

On the left, the winning rooster holds a branch in its beak; on the right side, the defeated one is in a submissive pose. Groundline. In the field, inscription "ZPIN". Wear marks.

U.K. private collection

£ 2.000 - 3.000



227
A ROMAN CARNELIAN INTAGLIO. EROS LEADING A GROUP OF FOUR ROOSTERS.

2nd century A.D.

10x14,5x4 mm

Eros is leading a group of four roosters to the left. There was probably a small cart, worn out by the wear of the stone. Interesting depiction. Wear marks.

Formerly in the D.C. collection, London ; acquired by a private collector from the above in the early 2000s.

£ 600 - 800



228
A ROMAN AMETHYST INTAGLIO. ROOSTER WITH AN EAR OF CORN.

2nd century A.D.

9 x 11 x 5 mm

Rooster facing left with an ear of corn. Groundline. Wear marks.

U.K collection acquired on the art market

£ 300 - 500



229
A ROMAN BERYL INTAGLIO. DOLPHIN.

1st century B.C - 1st century A.D.

12 x 15 x 4,5 mm

The sea creature swims to the left. Use of globular elements. Fine execution and extraordinary variety of bright light bluish beryl, that goes beautifully with the subject, which seems to be swimming in sea water. Truncated cone profile of the gem. Wear marks.

U.K. private collection acquired in the british art market.

£ 2.000 - 4.000



230
A RARE ROMAN CHALCEDONY INTAGLIO.
WILD BOAR WOUNDED BY A PORCUPINE.

1st century A.D.

8 x 10 x 3 mm

The subject is uncertain. However, analyzing the representation, it looks like an animal wounded by a porcupine. The quadruped looks like a young wild boar, facing to the left, with the typical elongated snout, short tail, thick and adherent hair, legs with small hooves and a visible penis. The animal seems to be pierced by many quills, which are not arrows. Given the direction of these quills, their quantity and type in relation to the animal depicted, they must belong to and come from a different beast, as a porcupine. The subject is engraved with great realism and great technical skill due to the very small measurements of the convex stone. Wear marks. Very rare.

From the collection of an European gentleman, acquired on the art market

£ 1.000 - 2.000



231
A ROMAN GLASS INTAGLIO SET IN A GILDED PAPER FRAME. LION.

1st - 2nd century A.D.

12x19x5 mm

The mighty animal is advancing to the left. The tail is elegantly braided to the right hind leg. Groundline. The large specimen is mounted in a golden paper frame typical of the Grand Tour as a collector's frame. Good condition with wear marks.

From the collection Henry Wallis (1830 - 1916), the Pre-Raphaelite painter, scholar and collector of antiquities ;

From a private collection, France, acquired in the 1990s-early 2000s

£ 800 - 1.000



232
AN EASTERN MEDITERRANEAN GLASS INTAGLIO.
EROS PULLING A DROMEDARY.

2nd century A.D.

13x16x3 mm

The putto is pulling with a rope the dromadery toward left. Groundline. Wear marks.

British Museum online database: inv. 1923,0401.850.

U.K. private collection

£ 400 - 600



233
A ROMAN CARNELIAN INTAGLIO. EMBLEMA.

2nd century A.D.

9x12x4 mm

With a palm branch in a laurel wreath. Allegory of the military and Olympic triumphs.

U.K. private collection

£ 600 - 800



234
A ROMAN CARNELIAN INTAGLIO. KANTHAROS WITH EAR OF CORNS.

2nd century A.D.

5x9,5x3 mm

In the center, the vase between two ear of corns. Groundline. Wear marks.

U.K. private collection

£ 600 - 800



235
A ROMAN CARNELIAN INTAGLIO. MODIUS WITH A SCALE.

1st century A.D.

10 x 12 x 2 mm

Modius with a poppy flower with two ear of corns and a scale. Groundline. Wear marks.

U.K collection acquired on the art market

£ 300 - 500



236
A RARE ROMAN EMERALD INTAGLIO. MODIUS EMBLEMA.

Early 1st century AD.

8 x 10 x 3 mm

Modius containing caduceus and two poppy flowers, with scales above. Below, the inscription AVG. The allegorical emblem, clearly from the Augustan context, is engraved on a beautiful, slightly squared green light emerald. Wear marks. Rare.

U.K private collection from the british art market.

£ 2.000 - 3.000



237

**A ROMAN GOLD RING SET WITH
A RED JASPER INTAGLIO.
A SMALL TABLE WITH VESSELS
(TRAPEZA).**

2nd - 3rd century A.D.

Stone 5x8 mm; int. Size 16x18 mm; 5,33 gr

With rounded hoop, flatten within and expanding upward onto an oval bezel set with a jasper intaglio; table with three trapezophoroi seeing front. Groundline. Wear marks.

U.K. private collection

£ 2.000 - 3.000



238

**A ROMAN GOLD RING SET WITH
AN AGATE INTAGLIO.
BUNCH OF GRAPE IN A LAUREL
WREATH.**

3rd century A.D.

Stone 9x12 mm; int. Size 14x16,5 mm;
7,50 gr

Kindred type. Hoop round without and angular within, broadening upwards; the shoulders project strongly. The bezel consists of a three-layered agate intaglio, in form of a truncated cone, in plain oval setting soldered to a flat plate cut between the ends of the hoop; bunch of grape in a laurel wreath. Allegory of Victory and wealth. Wear marks.

U.K. private collection

£ 1.500 - 2.500



239

A ROMAN SARDONYX CAMEO. LYRE.

1st - 2nd century A.D.

14 x 16 x 5 mm.

A lyre, ribboned, a tortoise-shell sound box. Perhaps commissioned by a poet. Three layered agate-sardonyx. Beautiful execution for the size. Wear marks. Rare.

D. Scarisbrick, C. Wagner. J. Boardman, The Beverly Collection og gems at Alnwick Castle, p. 96 n. 87 and 88; Cfr. Cameo from the Farnese coll., Napoli, Museo Archeologico inv. 25922.

From the collection of an European gentleman, acquired on the art market

£ 3.000 - 4.000



240

A ROMAN RED JASPER MAGICAL INTAGLIO. ALLEGORICAL SCENE.

2nd century A.D.

18 x 19 x 4,5 mm.

In the center a vase with the claws and legs of a crab, above two dolphins converge towards the vase; a shell between the two marine animals. On the sides, two palm fronds; below, a crescent moon. Very interesting fantastic subject, composed as an emblema, which can be compared to the gryllos category in some aspects. Certainly a good auspicious scene. Wear marks and small chips to the edge. Small natural lack of the stone behind.

U.K. private collection acquired in the british art market.

£ 1.500 - 2.500



241

A ROMAN NICOLÒ INTAGLIO. VASE.

2nd century A.D.

9 x 12 x 3 mm.

Two-handed vase with rounded body resting on a three-legged support. Wear marks.

U.K. private collection acquired in the british art market.

£ 500 - 700



242

A ROMAN AMETHYST INTAGLIO. CRESCENT MOON WITH A STAR.

1st century B.C - 1st century A.D.

12 x 12 x 6 mm.

Above a crescent sun, below a star, according to a less common variant. Square-shaped intaglio with convex back, for greater the brightness of the stone. Beautiful deep purple vivid color. Slight wear marks.

U.K. private collection acquired in the british art market.

£ 1.000 - 2.000



243
A ROMAN NICOLO INTAGLIO SET IN A MODERN SOLID GOLD RING.
MUREX SHELL.

1st - 2nd century A.D.

Stone 13x15 mm; int. size 18x21 mm; 23,71 gr

A fine and interesting representation of a spiny murex shell. Wear marks. Mucus from the hypobranchial gland of the murex was used to make purple dye, referred to as Tyrian purple or royal purple, as it was primarily used for dyeing royal garments. Tyre was the main production centre for purple dye in the Mediterranean.

For a similar iconography see: British Museum, 1987,0212.467; Musée du Louvre, Gy 3945;

From a private collection, France, acquired from Christie's Sale 07/12/2006 (with a different gold ring), with Ariadne Gallery NY, 1980s.

£ 2.000 - 4.000



244
A ROMAN
CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.
ROOSTER HUNTING A SNAKE ON A VASE.

1st-2nd century A.D.

Stone 6x7 mm; int. diam 16 mm; 4.82 gr.

The bird is facing left and takes a small snake out of a jug. Dotted frame. Hexagonal shape of the gem. Rare subject. Wear marks.

European collection, acquired on the market, early 2000's.

£ 2.000 - 3.000



245
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.
ALLEGORICAL EMBLEMA WITH TWO SEAGOATS.

1st century A.D.

Stone 10x12 mm; int. size 16,5x17,5 mm; 8,76 gr.

Two seagoats conjoined as in an emblema, with tails superimposed and crossed, facing to the opposite side from each other. Above, a star. Below, a globe and a trident. Great Augustean allegory of the supreme dominion of the Empire between sky, earth and sea. The gem is damaged, chipped with a lack partially covered by a gold integration. Wear marks.

U.K. private collection

£ 1.500 - 2.500



246
A ROMAN CARNELIAN INTAGLIO. ALLEGORICAL EMBLEMA.

1st century B.C. - 1st century A.D.

11x12x2,5 mm

In the center, a ring with a lituus surmounted by a parrot. Beneath, two dolphins towards a globe. Allegorical emblema. Wear marks and chip on the edge.

Formerly in an old private collection ; London art market with C.E.

£ 800 - 1.200



247
A RARE ROMAN BLUE SAPPHIRE INTAGLIO. GRYLLOS.

1st century B.C - 1st century A.D.

13 x 15 x 3 mm

The hybrid creature is composed of a horse protome with a silenus mask on its chest, a ram's head with an ear of corn as its body and a dolphin as an ending. The fantastic creature is guided by a butterfly using reins. The scene is engraved on a natural sapphire which is characterized by thin thickness, almost sharp edges, slightly convex surfaces, beautiful color and polish. The marine subject matches perfectly with the color of the stone. Rare. Minor lacks on the edge and signs of wear.

For a similar subject, see The Cornwell plaster cast gems impressions database, n. 3170 ("Sea monster with a head for a chest"). L. P. Biroli Stefanelli, la collezione Paoletti, Tomo IV, n. 563 (Kunsthistorisches Museum, Wien, inv. IXB,1158.

U.K private collection from the british art market, 1990s-2000s.

£ 3.000 - 5.000



248
A ROMAN CARNELIAN INTAGLIO. GRASSHOPPER DRIVING A CHARIOT DRAWN BY TWO BUTTERFLIES.

1st century B.C - 1st century A.D.

14 x 17 x 3 mm

A small chariot is pulled by two butterflies and driven by a grasshopper who holds the reins. Groundline. Interesting subject referable to that category where insects, especially grasshoppers, perform human actions. The gem is rectangular with rounded edges. Small chips and wear marks. Rare.

For a very similar iconography see British Museum, gem n. 2549 inv. 1814,0704.1446 (carnelian set in a gold ring) and nd drawings n. 2010,5006.1094; 2010,5006.1015.

U.K private collection from the british art market, 1990s-2000s.

£ 2.000 - 3.000



249

**A ROMAN CARNELIAN INTAGLIO.
GRYLLOS.**

1st century B.C - 1st century A.D.

12,5 x 17,5 x 2 mm

Fantastic hybrid creature, composed by the union of a fly with a scorpion. Between the claws, a lunar crescent, with magical astrological reference. Beautiful vivid red color of the stone. Slight wear marks. Rare subject.

For a similar iconography see British Museum, inv. n. 1814,0704.1451 and 1814,0704.1453.

U.K private collection from the british art market, 1990s-2000s.

£1.500 - 2.000



250

**A RARE ROMAN HEMATITE ENGRAVED BEAD.
GRASSHOPPER AND SKELETON.**

2nd - 3rd century A.D.

H max 27 mm;

Irregular in shape and pierced lengthwise this bead is engraved with a particular design: a grasshopper standing right playing the double flute to a skeleton leaning on the ground with a skull in his right hand and another one beneath his left elbow. Groundline. The playing grasshopper representing life is thus confronted with the Death symbolized by the skeleton. This engraved bead is an allegory of the fleetingness of life. The bead is possibly more ancient and reused in roman times for its magical properties. Wear marks.

Christopher A. Faraone, *Inscribed Greek Thunderstones as House- and Body-Amulets in Roman Imperial Times*, p. 257-284

U.K. private, acquired on the art market 1980s-1990s

£ 3.000 - 5.000



251
A ROMAN CARNELIAN INTAGLIO. PANOPLIA.

2nd century A.D.

9x12x3 mm

This depiction symbolizes the weapons of a soldier. From left to right: the greaves, the sword in its scabbard, the cuirass, the spear, the helmet over the shield. Groundline. Wear marks.

U.K private collection

£ 500 - 700



252
A ROMAN GREEN CHALCEDONY INTAGLIO. WARSHIP.

1st-2nd century A.D.

8,5x10,5x3,5 mm

Roman military galley with the rostrum facing left. Above, two "insigna". The "aplustre" is also visible. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 1.000 - 2.000



253
A ROMAN AGATE INTAGLIO SET IN A GEORGIAN GOLD RING.
ALLEGORY OF THE NEMESIS.

1st century A.D.

Stone 12x15 mm; int. diam 19 mm; 7,13 gr

Composed of to joined rounded hoops surmounted an oval box setting. The junction with intertwined gold wires. The intaglio set is depicting the bust of Helios facing left with a radiated crown. Beneath, the griffin with the wheel. Groundline. Wear marks.

U.K. private collection

£ 1.500 - 2.500



254
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING.
GRYLLOS.

1st - 2nd century A.D.

Stone 9x12 mm; int. size 16x18 mm; 10,24 gr

A ram's head facing left is conjoined to a youthful face to the right, probably a faun mask; in the field, an ear of corn. Beautiful apotropaic hybrid depiction. Slight wear marks.

From a private collection, France, acquired from Galerie Mariaud de Serres, Paris, in the early 2000s

£ 3.000 - 4.000



255
A ROMAN ONYX INTAGLIO SET IN A MODERN GOLD RING.
GRYLLOS.

1st century B.C.

Stone 10x13 mm; int. size 16x19 mm; 19,16 gr

Gryllos composed of a wild boar's head and a satyr's head. Apotropaic subject. Slight wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



256
A ROMAN CARNELIAN INTAGLIO SET IN A MODERN SOLID GOLD RING.
GRYLLOS.

1st - 2nd century A.D.

Stone 10x12 mm; int. size 15x18 mm; 16,4 gr

Composed of a heads of Silenus and goat on rooster legs with horse protome on the top with ear of corn. In the field, a cornucopia. Apotropaic depiction. Wear marks.

From a private collection, France,
 acquired on the art market in the early 2000s

£ 3.000 - 4.000



257
A ROMAN RED JASPER INTAGLIO SET IN A MODERN GOLD RING.
GRYLLOS.

2nd century A.D.

Stone 10x12 mm; int. diam 16 mm; 6,71 gr.

Apotropaic effigy composed of a juvenile mask and a bearded mask of silenus. Below, two Greek letters ΛΥ. Small missing on the edge. Wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



258
A ROMAN RED JASPER INTAGLIO. GRYLLOS.

1st century B.C. - 1st century A.D.

14x18x3 mm

The hybrid effigy is composed by a mask of a youth conjoined with two masks of bearded Silenus. The bald skull forming by them and forming a crested helmet. In the field, a pedum. Slight wear marks.

Ex Sangiorgi collection, acquired in the late 19th-early 20th century ; Ex Christie's NY, 06/12/200, lot 335. This lot is sold under temporary import status.

£ 8.000 - 10.000



259
A ROMAN CARNELLIAN AGATE INTAGLIO.
BIRD ON A LYRE WITH A MOUSE ON ITS BEACK.

1st century A.D.

14 x 18 x 4 mm.

A raven to the right above a lyre holds a mouse by the tail in its beak. The bird and the musical instrument refer to Apollo. Interesting allegorical scene. Refined execution and beautiful variety of stone characterized by a darker red band in the center, horizontally. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 2.000 - 3.000



260
**A FINE ROMAN SARDONYX INTAGLIO.
TWO CONJOINED THEATRICAL MASKS.**

1st century A.D.

16x18x5 mm;

A comic bearded mask, in front view, is joined to a female tragic one, in profile to the left. The female mask has an ivy wreath. The comic mask features an open mouth, rounded nose and long, smooth beard. Even the tragic mask opens its mouth wide but in a dramatic grimace. The work is engraved with great skill with fine details. The depth of the carving reveals the clear layer under the caramelized front one. The choice of stone also alludes to his use as magical eye. Slight wear marks. Excellent state of conservation.

For a similar model: G.M.A. Richter, Catalogue of the engraved gems - MET NY, p. 119 n. 583. Slightly convex sard intaglio. For such combinations of masks cf. Furtwangler, Berl. Kat. Nos. 7023 ss.

U.K. private, acquired on the art market 1980s-1990s

£ 5.000 - 7.000



A FINE ANCIENT CARNELLIAN INTAGLIO SIGNED AYLOY SET IN A GOLD BROOCH. A DIONYSIAC MASK WITH A GORGONA MASK INSIDE THE MOUTH.

End of 1st century B.C. - Early 1st century A.D.

Stone 13x20 mm; Brooch 28x51 mm; 9.18 gr

This large intaglio is convex on both sides showing wear marks and light superficial scratches of ancient aspect. The mask of Silenus is deeply carved with a small frontal Medusa face inside the open mouth. The dionysiac mask is bearded, frontal, with the head adorned with a crown of ivy; it can be considered a comic mask. The eyes are rendered with a very clear circular engraved lines, the nose is large with globular elements, the thick and long beard engraved with fine and wavy lines to the right. This mask finds its best comparison both for the style, the iconography and the material with a Roman sard intaglio (always convex on both sides) depicting a double theatrical mask, Metropolitan Museum, New York. The eyes, brows, facial look, gaping mouth, beard, and in general the style, match. The intaglio is signed AV\OY for Aulos on the bottom right. Aulos is considered to have been one of greatest gem engravers reported in ancient references to be in the employ of Augustus during the late 1st Century B.C. along with Dioscorides, Hyllos, and Solon. The Aulos signature can be found in several forms across a number of both ancient and neo-classical engraved gems.

Although it is difficult to know for certain, it is suspected that some of the Aulos signatures on ancient engraved gems may have also been added in the Renaissance or Neo-Classical period. However, The signature best compares to a convex amethyst intaglio with a Nereid on a seahorse, from the Sangiorgi Collection sold at Christies. It does not appear that this signature in particular has been excluded completely as a forgery, however, it has been subject to some debate in the scholarship (Boardman and Wagner (Masterpieces in miniature, p. 190) thought possibly original.). Another close parallel for the style of the signature, see also the Marlborough gem n. 617 (n. 138), a rock crystal intaglio with an Erote holding a giant cornucopia, 1st century B.C. (Tassie 6607). This convex rock crystal from the Marlborough coll. was identified as possibly a genuine work of the engraver Aulos. The style and the model of that dionysiac mask finds interesting others matches on gems and cast impressions with a similar subject, like from Paoletti, Cades and Tassie. For the signature style, see the comparisons. A further research is necessary. The gem is set in a beautiful gold brooch. The frame around the stone, octagonal in shape and pinkish in tone, seems to belong to an older and earlier setting than the addition of the ornamental part with leaves, in a different metal.

Wear marks.

For parallels, see: G.M. A. Richter, Catalogue of the engraved gems. Greek-Etruscan-Roman, p. 119 n. 583. J. Boardman, C. Wagner, Masterpieces in miniature, p. 190. See also, L.P.B. Stefanelli, La Collezione Paoletti, vol. I, tomo Tomo II, n. 650 and 654; tomo IV, n. 387; British Museum database for "masks"; KHM, red jasper intaglio with an erote putting its face on a large mask of Silenus (Antikensammlung, IXb 526). Than, William Tassie red sulphur impression 1281 with a Bearded Mask, Face (?) visible in the open mouth: Tassie 3884 - Lippert II 967 (Baron the Stain). Beazley Archive for the Marlborough gem 617 (138). See also the burnt intaglio set in a gold ring with Venus and Eros, British Museum with Tassie 6320; The Beverly gem n. 90 with a bust of young Hercules set in a gold ring; five intaglios identified in Philippe von Stosche's - Pierres Antiques Gravees published in 1724 which documented the known signed Aulos gems believed to be ancient at the time. Parallels can be do with Cades-Piombino Boncompagni e Tassie- Strozzi casts (Tassie 2119, 4083, 7896, 7614. Others interesting parallel for the style of the signature must be done with the intaglio showing a bull on a thyrsus signed by Hyllos, Paris, Cabinet des Medailles. G. Richter documents a group of gems by Aulos in the catalogue of the MET. Some others gems, but to be dated as Neoclassical, show an Aulos signature, but usually done with a different manner, like in a carthouche (Tassie 4084 with the bust of Asclepius, attributed to Antonio Pichler).

Brooch setting suggests that the intaglio was mounted in Britain during the late 18th to early 19th century; U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 15.000 - 25.000





262
A FINE ROMAN CARNELIAN CAMEO SET IN A GEORGIAN GOLD RING.
FRONTAL HEAD OF EROS.

1st - 2nd century A.D.

Stone 9x11 mm; Int. Size 16,5x17,5 mm; 2,84 gr

With a thin rounded hoop, flatten within and worked on the outside ending in broader openworked shoulders surmounting an oval bezel set with a carnelian cameo. The high relief carved head of Eros is frontal and characterized by his typical childish features; plain cheeks and rounded eyes. The forehead surmounted by a wide braid separating the hair in two. Wear marks.

U.K. private collection

£ 2.000 - 3.000



263
A ROMAN PROVINCIAL
SARDONYX CAMEO.
FRONTAL HEAD OF GORGONA.

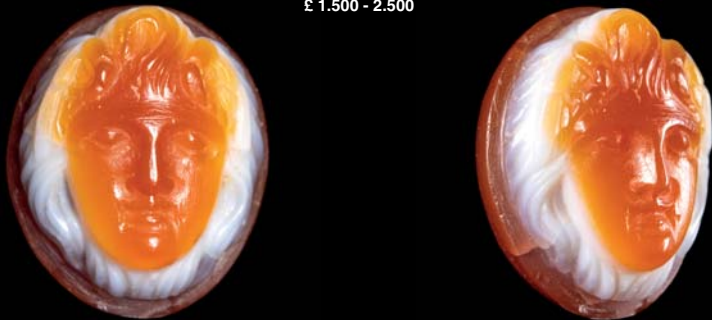
2nd - 3rd century A.D.

10,5x12x6,5 mm

Frontal head of Medusa, characterized by flowing and elaborate hair and facial features inspired by classical Greek models. The prominent part of the face (face, forehead hair and wings) are engraved on the red layer; other hair on the white layer; the field is again a reddish layer. Wear marks.

From a private collection, France, acquired from Antiquarium Ltd, NY, in the 1990s-early 2000s

£ 1.500 - 2.500



264
A ROMAN AGATE INTAGLIO. MASK OF GORGONA.

1st - 2nd century A.D.

10 x 14 x 2 mm

In a frontal view and characterized by her typical features, a rounded face framed by hair made of snakes with tails knotted under the chin. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 800 - 1.200



265
A FINE ROMAN AMETHYST
INTAGLIO. GORGONA MASK.

1st - 2nd century A.D.

14x17,5x6,5 mm

Beautiful frontal mask of Medusa with wavy hair, wings on top of the head, serpents tied under her chin. The face is rounded, with furrowed eyebrows, the eyes opened but absorbed in a sweet melancholy as is the mouth; the chin small and globular. Extraordinary color and very refined execution inspired by Greek models. Behind the gem is convex slightly pointed. Wear marks.

U.K collection acquired on the art market

£ 4.000 - 5.000





266
A ROMAN ONYX CAMEO. GORGONA.

3rd century A.D.

16x17x8 mm

Winged head of Gorgona, with snakes. The face is turned slightly by three-quarters. Small missing on the nose and on the edge. Wear marks and traces of deposits.

M. Henig, *The Content Cameos*, pp. 88-92; Henig, Molesworth, *The Complete Content Cameos*, pp. 183 - 192 ("Gorgoneia").

From the Hekmat & madeleine Nassif Collection, formed between 1933 and 1987;
U.K. private collection

£ 1.500 - 2.000



267
A ROMAN GNOSTIC HEMATITE INTAGLIO.
ANT AND HELIOS-HORUS-MIÓS SEATED ON A LION.

2nd-3rd century A.D.

11x14x3,5 mm

On one side an ant; on the reverse, a character seated on a lion facing left. Probably the god Helios-Horus-Miós frequently represented on gnostic gems riding a lion. Groundline. In the field, charakteres. Wear marks.

For a similar iconography see: MASTROCINQUE, les Intailles Magiques du département des Monnaies, Médailles et Antiques, 2014, n°49-54.

U.K. private collection

£ 1.000 - 2.000



268
A ROMAN MAGICAL DARK GREEN JASPER INTAGLIO.
EROS TIED TO A COLUMN WITH INSCRIPTION.

2nd - 3rd century A.D.

12,5x16x3 mm

Eros is facing left, tied to a column with the inscription "ΔΙΚΑΙΟΣ", meaning "just deserved". A griffin with the wheel (the Nemesis) over the column. Magical stone referred to the allegory of Love and the Revenge. Missing on the edge. Wear marks.

From a private collection, France, acquired on the art market 1990s-early 2000s.

£ 700 - 900



269
A ROMAN NICOLO INTAGLIO.
BUST OF SERAPIS WITH A GREEK INSCRIPTION.

2nd - 3rd century A.D.

13x16x4 mm

The god is facing left wearing the chiton and himation, with his typical foliated beard and hair surmounted by the modius. Beneath, globe and a pillar on a base. The inscription « ELL-ΑΔΙ » relative to Greece. Slight ancient natural cracks on the surface of the stone and traces of deposit.

For a similar iconography see: Hermitage Museum, Saint Petersburg, n. 5889; Guilhou Collection, DE RICCI (p.34, n°218, pl. IV).

U.K. private collection

£ 1.000 - 2.000



270
A ROMAN GNOSTIC RED JASPER INTAGLIO.
SEATED HARPOCRATES ON A LOTUS WITH INSCRIPTIONS.

2nd-3rd century A.D.

12x16x2 mm

Seated right on a lotus with 2 buds on a groundline. The head surmounted by the solar disc, hand raised to the mouth and flagellum. Around " ΧΘ/ΒΩΧ " . Around, inscription "ΧΑΒΡΑΧ/ΦΝΕΧΗΡ/ΦΙΧΡΟΦΝΥ/ΡΟΦΟ". The inscription is a variation of the ΧΑΒΡΑΧ-logos. A praxis known from a papyrus (PGM LXI 1-38) specifies that love charms had to be incised with the image of Horus on a lotus flower and the magical name Abraxas. Pieces with the Horus-scheme used as love charms. On the backside, inscription " ΙΑΗΙΕΗ/ΙΟΥΩΗΙΗ". This a plinths of vowels which were to multiply the strength of the magic words.

See: A.Mastrocinque, Les intailles magiques du Departement des Monnaies Medailles et Antiques, Paris, n11 and 30.

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owner. This lot is sold under temporary import status.

£ 4.000 - 5.000



271
A ROMAN MAGICAL BLOODSTONE INTAGLIO. HARPOKRATES AND HELIOS.

2nd - 3rd century A.D.

12x15x3 mm

On one side, the god is seated on a stylized lotus flower and facing right, encrowned and holding a whip in his right hand. Groundline. On the reverse, portrait of Helios facing left.

Formerly in an old private collection; London art market with C.E.

£ 1.500 - 2.000



272
A ROMAN MAGICAL BLOODSTONE INTAGLIO.
HARPOKRATES AND ANUBIS.

2nd - 3rd century A.D.

14x18x3 mm

The child god is seated inside a sun hold by a kneeling Anubis, arms upraised. In the field, lotus flowers. Groundline.

Formerly in an old private collection ; London art market with C.E.

£ 1.000 - 2.000



273
A ROMAN GNOSTIC GREEN AND BROWN JASPER INTAGLIO. PHOENIX.

2nd-3rd century A.D.

16x19x3,5 mm

Standing right with radiated crown. Groundline. In the field, a star and "MALHO". Probably a figuration of the egyptian divinity Benu, linked with the Sun, creation, and rebirth. He may have been the original inspiration for the phoenix legends that developed in Greek mythology.

Formerly in the private collection of J.A. Mariaud de Serres. This lot is sold under temporary import status.

£ 2.000 - 3.000



274
A ROMAN GNOSTIC YELLOW JASPER INTAGLIO.
LIZARD WITH CRESCENT MOON AND LETTERS. INSCRIPTION.

2nd-3rd century A.D.

13x19x2,5 mm

On one side, lizard with crescent moon on top, around « EKBALÉ », in the sense « to remove (the speck from your eye) ». On the other side « OYPIHA-OYPIHA » meaning « Uriel, Uriel ». The name of this Archangel is used on magical to invoke his recovery powers. The representation of a lizard on gnostic gems was used as protection or remedy for eyes diseases. Wear marks.

U.K. private collection

£ 1.000 - 2.000



275
A ROMAN GNOSTIC ORANGE JASPER INTAGLIO.
CHNOUBIS WITH GREEK INSCRIPTION.

2nd - 3rd century A.D.

16x23x7 mm

On one side, Chnoubis, the lion-headed snake with solar crown facing a mummified Anubis. Around greek inscription to protect the stomach. On the otherside, inside an ouroboros a lion surmounted by a winged scarab and Abraxas. Signs of wears on the surface of the stone.

U.K. private collection

£ 1.000 - 1.500



276
A ROMAN YELLOW JASPER INTAGLIO.
LION WITH ASTROLOGICAL ATTRIBUTES.

2nd century A.D.

10 x 12 x 2 mm

Facing left. On top, crescent moon. Beneath, star. Groundline.

U.K collection acquired on the art market

£ 600 - 800



277
A LARGE GREEN AND YELLOW JASPER MAGICAL INTAGLIO.
BES-PANTHEOS.

Possibly 2nd - 3rd A.D. and 20th century?

The deity is depicted with the bearded head of Bes encrowned with a composite crown. Head surrounded by animals protome. With human body, he wears a double pair of wings and arms ending with was scepters. In his right hand he holds the flagellum and the heka, meanwhile in the left, he holds a scorpion. He wears jackal-heads sandals on top of an ouroboros with inside, turtle, crocodile, cobra and a quadrupede, the ityphallic gesture is typical to this divinity symbolizing his creative nature. On the backside; inside an ouroboros, a vase with the Kheper at the base and three large phallus emerging. Between, two stars. On each side, a scepter with snake and a column with a canopic jar. The vase is supported by a crocodile facing right. Beneath, three snakes and a lion facing left. In the field, "AXANA". Chips on the edge, wear marks.

For a similar gem Michel 2001 / Die Magischen Gemmen im Britischen Museum (161)
Bonner 1950 / Studies in magical amulets, chiefly Graeco-Egyptian
Cbd / The Campbell Bonner Magical Gems Database Online (559)

U.K. private collection acquired on the british art market.

£ 2.000 - 3.000



278
A ROMAN GNOSTIC HEMATITE INTAGLIO. SEATED MALE CHARACTER.

2nd-3rd century A.D.

20x29x5 mm

Seated front, with bare chest, wearing a long draped skirt and holding in his right hand a bowl with an animalhead on top meanwhile his left hand holds a scepter. Under his feet, a snake. In the field, charakter. On top, two stars. On the backside; inscription (partially missing) "ABAZA/AEAT/VKAITA/ABAH/ΘAPV". The syncretic figure is characterized by male features, hirsute beard and hair with animal ears. His attributes probably refers to a syncretic divinity or a Decan (?). Wear marks. Rare iconography. Fragmentary (damaged).

This lot is sold under temporary import status.

£ 1.000 - 1.500



279

**A FINE ROMAN MAGICAL CITRINE INTAGLIO.
SEATED DOUBLE-HEADED BABOON WITH INSCRIPTION.**

2nd-3rd century A.D.

11x12x7mm

Showing a seated baboon with also a ram's head. The heads encrowned with the uraeus cobra and the sun. The baboon facing right his holding in his right hand a heart-shaped vase with drops to the ground. Groundline. This intriguing iconography refers to the egyptian divinities Thot as a baboon and Khnoum as a ram, both gods considered in the Ermopolis cosmogony as cretaing gods. On the backside, inscription "XOMACOM". Beautiful conservation and very bright color of the stone.

Ex Sangiorgi collection, acquired in the late 19th-early 20th century. This lot is sold under temporary import status.

£ 6.000 - 8.000



280
A ROMAN MAGICAL CARNELIAN INTAGLIO.
PANTHEISTIC FIGURE WITH INSCRIPTION.

2nd century A.D.

10x14x3 mm

The god is standing front, his head facing right. He wears the atef crown, Amon's horns and an armour. In his right hand, he holds a spear, meanwhile in the left, a weapon (probably). In the field, "ΔΟΜΙ". Groundline. Wear marks. Chips and missing on the edge.

Formerly in an old private collection ; London art market with C.E.

£ 1.000 - 2.000



281
A ROMAN CARNELIAN INTAGLIO. CANOPUS VASE.

1st - 2nd century A.D.

13x15x4 mm

The god Osiris is presented in a canopic jar, wearing the atef crown and facing left. Groundline. Wear marks.

Formerly in an old private collection ; London art market with C.E.

£ 600 - 800



282
AN EARLY CHRISTIAN RED JASPER INTAGLIO. CROSS AND EAGLE.

3rd-4th century A.D.

12x17x3 mm

In the center the cross, on the left the letter "E", on the right an eagle. Traces of deposits on the surface of the stone. Intact. Wear marks.

U.K. private collection

£ 1.000 - 2.000



283
A ROMAN GARNET INTAGLIO.
YOUNG SHEPHERD WITH HIS DOG AND GREEK INSCRIPTIONS.

3rd century A.D.

11x13x2 mm

The young draped character is standing front, his left holding a short stick, meanwhile his right arm stretched toward his dog. His head turned left is facing a greek inscription « Malxos zebei da »—Malxos leaves. Groundline. Wear marks.

U.K. private collection

£ 1.000 - 2.000



284
A LOT OF TWO ROMAN MAGICAL HARDSTONE INTAGLIOS.

2nd - 3rd century A.D.

10 x 13 x 4 mm; 10 x 14 x 3 mm.

A green jasper intaglio, with a standing figure surrounded by a magical inscription; a larger carnelian intaglio with a conjoined double bust of Eros playing the lyra and the double aulos, with a greek inscription. Wear marks.

U.K. private collection acquired in the british art market.

£ 800 - 1.200



285
A ROMAN BLOODSTONE INTAGLIO. SNAKE.

2nd - 3rd century A.D.

8 x 10 x 2 mm

The reptile is facing left, the mouth wide open. Probably a magical gem. Wear marks.

From the collection of an European gentleman, acquired on the art market

£ 300 - 500



286

**A RARE EARLY CHRISTIAN ROCK CRYSTAL INTAGLIO.
1ST MIRACLE OF THE CHRIST. THE MIRACULOUS DRAUGHT OF FISHES.**

3rd-4th century A.D.

24x33x5 mm

The scene shows two male characters pulling a ship on the shore; on the ship, a fisherman holds the net full of fish and the other the rudder. On the left welcoming them; the haloed Christ. Large size of the stone with great brightness. Chips on the edge, wear marks. The scene is of great historical importance and rarity.

For a similar iconography see: SPIER, J., Late Antique and Early Christian Gems, pl.132, Cat.n X70

U.K. private collection acquired on the british art market.

£ 2.000 - 4.000



287

A RARE ROMAN ROCK CRYSTAL SHELL.

1st - 2nd century A.D.

30 x 27 x 11 mm

Decorative element in the shape of a shell characterized by radial ribs (of the type Acanthocardia tuberculata, bivalve). Through hole with deposits. Slightly concave inside. Wear marks. These shells in rock crystal are usually considered playing pieces (game counter), even if it is not fully proven, otherwise funerary ex voto later used as a pendant (through hole). Otherwise as toiletry elements to contain the make-up for the funerary equipment. Rare.

British Museum Database: Rock crystal cockle-shell, probably a game-counter. inv. 1923,0401.1181; inv. 1923,0401.1182 (same size);
Rock Crystal Pendant in the Shape of a Shell

From a woman's grave c.1st Century AD, Benaki Museum. From the collection of an European gentleman, acquired on the art market

£ 2.000 - 4.000



288

A FINE ROMAN GOLD AND ROCK CRYSTAL PERFUME BOTTLE.

2nd-3rd century A.D.

H max 72 mm; 22,41 gr.

Oblong in shape, carved from a single block of rock crystal and perforated in the center, the attachment formed of a hammered gold plate, surmounted by a semi-spherical lid with a hoop. Three suspension hooks holding chains of gold links. Good state of conservation. Slight wear marks. Rare.

U.K. private collection acquired on the art market.

£ 2.000 - 3.000



289

AN EASTERN ROMAN BANDED AGATE BEAD IN A SHAPE OF A BIRD.

1st-4th century A.D.

Maximum length 30 mm

Representing a stylized little bird with closed wings and a long tail similar to a finch. Traces of deposit. Pierced lengthwise.

For similar agate birds, Animals in Ancient Art from the Leo Mildenberg Collection, n°74-76

U.K private collection

£ 300 - 500



290
A MURRINA MINIATURE COSMETIC JAR.

Probably 1st century B.C. - 1st century A.D.

H 24 x 41 mm

With rounded body and wide disc flat rim off set from the shoulders, with two perforated horizontal lug handles. The vessel form is typical from the Egyptian predynastic jar. Beautiful choice of the stone variety, rich of unusual inclusions and verrucae. Wear marks.

Parallels Dario Del Bufalo. Murrina Vasa. A luxury of Imperial Rome. Bibliotheca Archaeologica, 54
2016

U.K. private collection

£ 3.000 - 5.000



291
A LOT OF 2 AGATE INTAGLIOS.
PORTRAIT OF AN EMPRESS AND A BUST OF HERMES.

2nd - 3rd century A.D.

11x14x3 mm; 14x17,5x4 mm

The empress is facing right, the hairstyle and portrait features are referable to Plautina. The god is facing left, his caduceus behind the shoulder. Wear marks on the surface of the stone.

U.K. private collection

£ 1.000 - 1.200



292
A LOT OF 2 LATE ROMAN HEMATITE AND SILVER INTAGLIOS.
EAGLE WITH CROSS AND AN ALLEGORICAL SCENE.

2nd - 4th century A.D.

12x12,5x2,5 mm; diam 11,5x2 mm

The eagle is standing, the wings wide-spread. On top a cross. Groundline. Traces of iron deposits. Wear marks on the surface of the stone. The silver impression depicts Zeus metamorphosis in eagle. Rare.

U.K. private collection

£ 800 - 1.200



293
A LOT OF 2 EASTERN ROMAN GREEN CHALCEDONY AND AGATE
INTAGLIOS. OMPHALE - NIKE.

2nd century A.D.

7x12x3 mm; 9x13x2 mm

The female figure is facing right, holding the club with the lion skin on the shoulders; The winged Victory is holding the laurel wreath and the palm branch. Wear marks.

U.K. private collection

£ 1.000 - 2.000



294
A GROUP OF 5 EASTERN AGATE BEADS, INTAGLIO AND CAMEO.

Roman period and later

Min. 8,5x9x5 mm; Max. 14x18x6 mm

From left to right; agate cameo with Gorgone mask, a Roman gold pendant set with an agate eye-bead; a Roman three-layered agate intaglio with a rabbit; two Bactrian agate eye-beads.

U.K. private collection

£ 1.000 - 2.000



295

A LOT OF 19 AGATE, JASPER, CHALCEDONY INTAGLIOS. VARIA.

Roman period and later

Min. 9x11x2 mm; Max. 15x17x7 mm

A Roman agate intaglio: ritual scene with young male and snake; a Roman agate intaglio with Eros riding roosters; a Roman intaglio with Victory holding a laurel wreath; a Roman agate intaglio with Victory holding an ear of corn; a Roman agate intaglio with ???; a carnelian intaglio with a bearded male portrait facing left; a Roman garnet intaglio with Apollo portrait facing left; a Roman carnelian intaglio with gryllos; a gnostic yellow jasper intaglio with lion, crescent moon and inscription; an Eastern Mediterranean agate intaglio with Pegasus; a Roman carnelian intaglio with a character holding ear of corn; a Roman agate intaglio with Athena Nikephora standing right; a Roman hematite intaglio with emblema; a dark jasper intaglio with Sphinx; a Roman dark jasper intaglio with animal; a Roman prasium intaglio with winged panther; a Roman carnelian intaglio with Victory; intaglio with horse.

U.K. private collection

£ 3.000 - 5.000



296

A GROUP OF ROMAN INTAGLIOS (12 ELEMENTS). VARIA.

1st-3rd century A.D.

min. 7x9x3 mm; max 14x18x8 mm

From left to right; a fragmentary bronze ring set with a jasper intaglio, male character; a fragmentary bronze ring set with an intaglio; a fragmentary bronze ring set with a gnostic hematite intaglio; an agate intaglio with a goddess; a carnelian intaglio with a priestess and astrological symbols; a glass impression with Jupiter as a bull and Europe; a gnostic impression with Harpocrates and Thot as a baboon; a bronze plaque with Helios head; a red jasper intaglio with an ibis providing his feeding her birds with a snake; an amethyst intaglio with two characters facing each other; a green chalcedony intaglio with a goddess; a carnelian intaglio with a female character.

Formerly collection Jean-Alain Mariaud de Serres, Paris 1960-1980's. This lot is sold under temporary import status.

£ 2.000 - 2.500



297
A ROMAN GOLD RING WITH A PLAIN NICOLO.

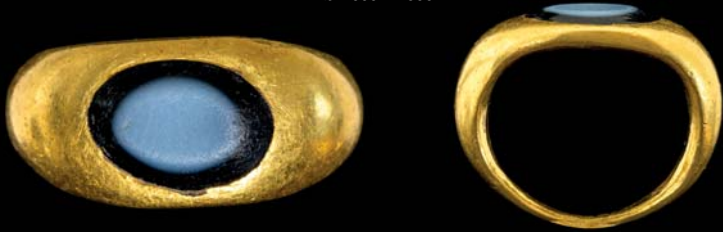
2nd - 3rd century A.D.

Stone 7x10 mm; int. Size 12x14 mm; 7,38 gr

With rounded hoop expanding upwards and ending with an oval bezel set with a nicolo. Beautiful conservation. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 1.500



298
A LATE ROMAN GOLD RING SET WITH A NICOLO INTAGLIO.
GREEK INSCRIPTION.

3rd-4th century A.D.

Stone 9x10 mm; 11,65 gr; int. size 14x16 mm

The hoop has a sharply keeled form with simple linear engraved decoration, and lines and profiled edges to the foliated shoulders forming a stylised palmette design. The large oval bezel is set with a nicolo intaglio engraved with a Greek name (?) «LILKEZ». Wear marks. Scratches on the surface of the mounting.

U.K. private collection

£ 1.000 - 2.000



299
A ROMAN GOLD RING WITH AN AGATE INTAGLIO.
EMBLEMA WITH A MOUSE.

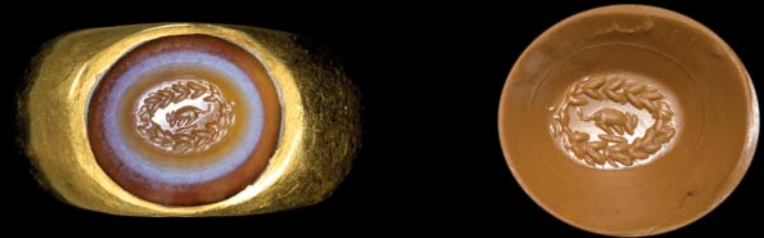
1st - 2nd century A.D.

Stone 11x13 mm; int. size 17x18 mm; 9,05 gr

With rounded hoop, flatten within and expanding upwards on the shoulders and surmounted by an oval bezel containing an agate intaglio; mouse facing left inside laurel wreath. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



300
A ROMAN AGATE INTAGLIO SET IN A MODERN GOLD RING. INSCRIPTION.

1st - 2nd century A.D.

Stone 11x14 mm; int. size 17,5x22 mm; 16,94 gr

Inscription from right to left, on three registers: PART-HENIAE-VITA. Olive branch. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



301

A ROMAN AGATE INTAGLIO SET IN A MODERN GOLD RING. INSCRIPTION.

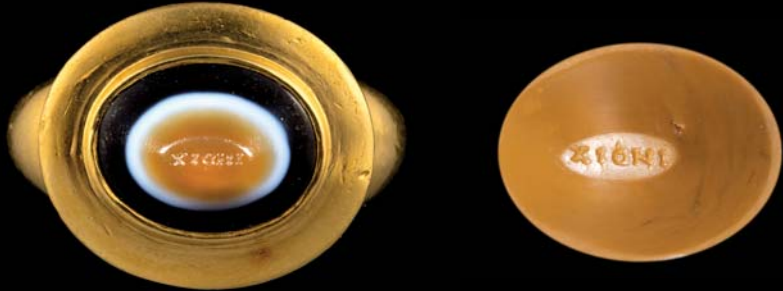
2nd century A.D.

Stone 11x14 mm; int. size 16x18 mm; 19,03

Three layered truncated conical stone, with a small retrograde inscription: INDIX.
Slight wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



302

A LATE ROMAN GOLD RING SET WITH EMERALD AND SAPPHIRE CABOCHON STONES.

3rd century A.D.

Length max 26 mm; int size 16x18,5 mm; 15,13 gr.

Large hoop expanding upwards with incised decoration on the outside with leaves patterns and set symmetrically on each side with a cabochon emerald and sapphire. Very good overall condition, wear marks on the mounting and traces of deposits.

For a similar typology see: MARSHALL, F.H., Catalogue of Finger Rings Greek, Etruscan & Roman in the Departments of Antiquities, British Museum

U.K. private collection acquired on the art market.

£3.000 - 4.000



303
A ROMAN SILVER RING WITH THE ENGRAVED BEZEL.

3rd century A.D.

Bezel 9x14 mm; int. Size 14x18 mm; 8,70 gr

With rounded hoop, flatten within and extending protruding shoulders, surmounting an oval bezel with grooved border and engraved with latin inscription: SΛBΛ/ SABA (probably a name). For a similar silver ring see: F.H. Marshall, Catalogue of the Finger Rings, n°635.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.200



304
AN EARLY MEDIEVAL SILVER RING WITH SKULL HEADS AND CENTRAL GILDED EMBLEMA.

7th century A.D.

Int. size 17x18 mm; 5,08 gr

With rounded hoop expanding upwards and ending with an oval bezel with molded central gilded emblema (stem ?) framed by stylized skull heads. Wear marks. Rare.

From a private collection, France, acquired on the art market in the early 2000s

£ 800 - 1.200



305
A ROMAN GOLD RING WITH A PLAIN BEZEL.

3rd century A.D.

Bezel 7x9 mm; int. Size 15x18 mm; 6,50 gr

With flat hoop strongly projecting on either side below the faceted shoulders. With an oval plain gold setting. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



306
A ROMAN GOLD RING WITH THE ENGRAVED BEZEL INSCRIPTION.

3rd century A.D.

Bezel 8x9,5 mm; int. Size 17x21 mm; 12,10 gr

With flat hoop strongly projecting on either side below the faceted shoulders. With an oval setting engraved with an inscription: "XΛΛ-KIΔI". Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 3.000



307
A BYZANTINE GOLD RING WITH THE ENGRAVED BEZEL MONOGRAM.

4th-6th century A.D.

Bezel 11 mm; int. Size 16x18 mm; 16,55 gr

With massive rounded hoop, flatten within and pierced under the rounded raised bezel with grooved section and engraved with a monogramm. Wear marks.

From a private collection, France, acquired on the french art market.

£ 4.000 - 5.000



308
A LARGE SAXON GOLD RING WITH BREADED SHANK AND BLUE CHALCEDONY, GARNETS AND GLASS PASTE ON THE BEZEL.

7th to 9th century A.D.

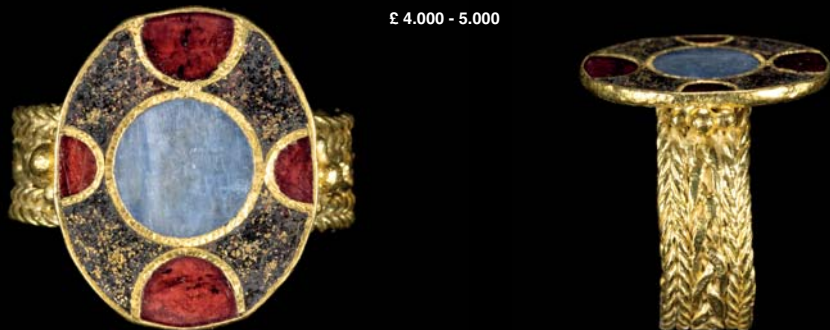
Bezel 18x23 mm; int. Diam. 21 mm; 12,00 gr

With rounded bezel composed of braided gold wires surmounting an oval gold box-setting. At the junction on each side, three spherical gold beads. The box setting is inlaid with semi-spherical garnet, in the center a chalcedony disc, and dark glass mixed with gold dust, all divided in section by hammered gold plates.

Formerly in the Andrew Green Wakefield, Collection U. Zweifel, 1985;

From a private collection, Canada, acquired on the art market in the early 2000s

£ 4.000 - 5.000



309
A MODERN GOLD RING AFTER THE ANTIQUE. SILENUS RIDING A PHALLUS.

20th century or later.

Bezel diam. 19 mm; int. Size 16,5x18 mm; 11,48 gr

With rounded hoop surmounted by a rounded bezel engraved with a Silenus riding a phallus mounting toward left. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.000 - 1.500



310
A POSTCLASSICAL ROCK CRYSTAL INTAGLIO SET IN A GOLD RING. EROS RIDING A PHALLUS.

19th - 20th century or later.

Stone 14x18 mm; int. size 15x16 mm; 17,76 gr.

A winged Eros is holding a bow and arrow, riding a phallus facing left with two animal legs and a curled tail. Branch and ground line. Wear marks.

U.K collection acquired on the art market

£ 1.000 - 2.000



311

**A MODERN EASTERN
REVIVAL GOLD PENDANT
SET WITH A LARGE
CARNELIAN INTAGLIO.
BUSTS OF HELIOS AND
SELENE.**

20th century or later

Stone 25x32 mm; 12,89 gr

The two busts are facing each other: on the left, Selene with the crescent moon; on the right, Helios with the radiated head. The gold mounting is characterized by a double twisted elements frame.

U.K. private collection

£ 1.500 - 2.500



312

**A LARGE POSTCLASSICAL
CHALCEDONY INTAGLIO.
TWO BUSTS WITH A SMALL
NAISKOS.**

Probably 16th - 17th century

38x52x3 mm

On the left, bust of Zeus Serapis, on the right, bust of Isis; in the centre, a small naiskos with inside a tripod containing palm fronds. Below, Greek inscription. Revival of ancient models. Large stone. Small chip on the edge. Slight wear marks.

European collection, acquired on the market, early 2000's.

£ 1.000 - 1.500



313
**A LARGE GREEN CHALCEDONY EASTERN ROMAN INTAGLIO.
DOUBLE BUST PORTRAIT.**

2nd - 3rd century A.D.

16x18x5 mm

Left side, a draped female bust; in the right side, a bearded and draped male bust. The two characters are facing each other. Large gem. Wear marks.

U.K private collection

£ 1.000 - 1.500



314

**A POSTCLASSICAL PROVINCIAL BANDED AGATE INTAGLIO.
FEMALE BUST.**

19th - 20th century

17x21,5x3 mm

Female bust tunicated and facing right. Probably Eastern. Wear marks.

From a private collection, France, acquired on the London art market 1990s-early 2000s

£ 600 - 800



315
A LARGE POSTCLASSICAL ROCK CRYSTAL INTAGLIO.
HERM WITH TWO MASKS AND AN INSCRIPTION.

19th century or later (?)

24x35x10 mm

An unusual large intaglio, originally a pierced bead and later cut in half. The convex front part is characterized by an allegorical composition with a herm in the center, two masks on the sides with two symbols underneath, and an inscription in the upper and lower part of the scene (to be identified). Probably an ancient amulet in rock crystal enriched with engraved details in a later period. Wear marks.



U.K private collection

£ 2.000 - 3.000



316
A REVIVAL
CITRINE INTAGLIO.
HELM OF A GLADIATOR.

Probably 20th century A.D. or later.

12x16x5 mm

Gladiator's helmet depicted in three-quarters view facing right. The helmet is a "Murrillo" type and is decorated with numerous feathers and a small laurel wreath engraved on the helmet, as a symbol of triumph. Wear marks. In front of the stone is slightly convex, while behind a lot of cabochons. The gem is characterized by an attractive honey amber tone color and an extraordinary brilliance. Rare subject. Postclassical stone.

U.K. private collection acquired on the british art market.

£ 1.000 - 1.500



317
A LARGE RENAISSANCE ROCK CRYSTAL
INTAGLIO ATTRIBUTED TO VALERIO
BELLI. ALLEGORICAL SCENE WITH
SEATED HERO AND ASSOCIATED
EMBLEMA.

16th century

36x47,5x3 mm

This fine rock crystal intaglio is attributed to the Renaissance gem engraver Valerio Belli (c. 1468 – 1546). The intaglio depicts a seated nude hero offering a statue of Nike to a triumphal 'victory' column or cippus surmounted by a sphere and a pile of arms and armor. It is referenced as Tassie-Raspe impression 7846 and has been identified as a model for early Wedgwood works described as an 'Offering to Victory' as well as related Matthew Boulton ormolu plaquettes. Although the intaglio is unsigned, there are many physical and stylistic similarities to various works by and attributed to Valerio Belli, particularly works commissioned by Pope Clement VII. The victorious hero in the scene, depicted with curly hair and sideburns, resembles the Duke of Florence Alessandro de' Medici, the suspected son of Pope Clement VII. Duke Alessandro had to rumored fathers, one was Lorenzo II de' Medici, later Pope Clement VII who was Valerio Belli's most important patron. Although his lineage cannot be confirmed, historians generally regard Alessandro's father to be Pope Clement VII due the contemporary accounts as well as a Alessandro's lifelong favoritism by Clement VII, including his appointment as the Duke of Florence. The Medici dynasty was in perennial conflict with Republican factions in Florence, rebelling against Medici control over the city in 1527.

As a consequence of an alliance between Charles V and Clement VII, Papal and Imperial armies laid siege to Florence for 10 months, and Alessandro de Medici was installed on the throne of Venice in 1530 and subsequently made a hereditary Duke by Charles V in 1532, ending the Florentine Republic, and cementing Medici control over the city. The Medici, who were very conscious of their depictions, made numerous efforts to portray the young Duke Alessandro as a warrior, Roman emperor and hero in paintings, sculpture as well as medals, intaglios and cameos attributed to Domenico de'Polo. Furthermore, a rock crystal vessel, attributed to Valerio Belli, depicts both Pope Clement VII and Alessandro, demonstrating the intimate connection between these two historical figures. The Duke Alessandro was assassinated in 1537 by his cousin. This rock crystal intaglio, characterized by an exceptional limpidity, was originally mounted in a brooch designed by Marc Koven during the mid 20th century.

The rock crystal has an engraved border around the scene and stylistic parallels to several similar Renaissance rock crystals & medals commissioned by the Medici family (particularly the Medici Vase in the Louvre and the famous Medici Chest in the Uffizi). The



rock crystal has similar dimensions to Valerio Belli's documented and attributed works, corresponding closely in size to "Herakles between Minerva and Venus, inscribed Valerius VAF (4.7 cm by 3.8 cm), Mutius Scaevola inscribed CONSTANTIOR (4.7 cm by 3.7 cm). It has also a corresponding thickness (3 mm) to the oval rock crystal depicting a sacrifice scene in the British Museum and the rock crystal depicting the Judgement of Paris in the V&A Museum, both attributed to Valerio Belli.

This rock crystal intaglio, although undocumented in the literature, has a number of clear parallels in works attributed to Valerio Belli in major texts on the 16th century engraver. The scene is typical of Medici coinage from the period, specifically Cavino's posthumous medal of Giuliano II de' Medici and is believed to be a depiction of the later assassinated Duke Alessandro de' Medici. Some features, particularly the cippus with an attached bow and quiver of arrows parallel those identified in an intaglio of Herakles being crowned by Minerva, formerly in the collection of Peter Paul Rubens and later Baron Philip von Stosch, attributed to Valerio Belli. The composition with a figure seated in an elegant pose, with one or both legs outstretched, is common in many Belli's compositions.

For comparisons: Tassie n. 7846. The intaglio is described in Tassie 7846 as: "A young hero sitting without arms, with the statue of Victory in his left hand, before a cippus on which his arms are suspended. It may be called Achilles victorious, in his retirement. For such subjects see the article Achilles and Mars in repose." There are some minor differences between the rock crystal and the Tassie impression which appear to be the result of an incomplete transfer. It is very likely that Tassie did not identify the owner of the engraved gem or the material in his text because he did not take the impression of the gem, but rather received the impression from another collector or performed his impression from an unidentified impression. The absence of the intaglio border in the Tassie impression suggests the engraved gem was previously mounted in a brooch or pendant which covered the border when the original impression was performed. Two thin spears appear in the rock crystal version, it is only possible to see the traces of a thin line representing one spear in the Tassie impression. The shield also has an additional thin line in the rock crystal. Additionally, small pieces of hair which form the side-burns on the face of the figure are also not visible. Because these differences are very minor features and all other details appear consistent, it is very likely that this Tassie impression derives from the original rock crystal above Unsigned - Attributed - Valerio Belli, Seated Virtue with Fame and a Genius, oval bronze plaquette, 50 x 39mm (Lewis D. in Valerio Belli Vicentino (2000), p. 134, 100 – and also p. 331, 125; Bange 812; Warren, Ashmolean Museum Plaquettes, 243); Tassie 7853. Cornelian. King of France; Intaglio stamp depicting an offering to Victory - 1774 - Wedgwood and Bentley. Intaglios produced from this stamp listed as #300 in Wedgwood and Bentley's 1774 Catalogue. See: Donati and Casadio, Bronzi e Pietre Dure nelle Incisioni di Valerio Belli Vicentino; Vasari, Giorgio Lives of the Most Eminent Painters, Sculptors, and Architects, Volume 3. Howards Burns, Marco Collareta and Davude Gasparotto, Valerio Belli Vicentino 1468 c. - 1546; Nicholas Goodison, Matthew Boulton: Ormolu.

Acquired by Marc Koven (1903-1970), of Koven Freres who mounted the rock crystal into a modern setting circa late 1960s; U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 12,000 - 15,000





318
A LARGE LATE RENAISSANCE AGATE INTAGLIO SET IN A METAL FRAME.
MUZIUS SCAEVOLA.

16th - 17th century.

32x46x4 mm

The soldier is standing facing right, wearing armour, helmet and cloak. With his right hand he holds a spear, while he places his left hand above the fire of a burning altar in his famous gesture of courage and virtue. The scene symbolizes the power of Roman Virtus. Nice choice of zoned agate, unfortunately broken in two parts diagonally. The stone is fixed in a metal frame. Wear marks.

European collection, acquired on the market, early 2000's.

£ 800 - 1.200



319
A LARGE AGATE INTAGLIO SET IN A GOLD RING. ALLEGORICAL FIGURE.

Early 17th century

Stone 19x28 mm; Int. diamo 18,5 mm; 16 gr.

Female figure draped and standing with head to the left, holding a snake in her right hand, with a cornucopia and a laurel (or olive) branch in her left hand. Below, a small altar is above a globe. Allegorical figure referable to abundance and good health. North Italian atelier. Beautiful choice of the stone. Slight wear marks.

U.K. private collection

£ 2.000 - 3.000



320

A LATE RENAISSANCE BANDED AGATE INTAGLIO SET IN A GOLD PENDANT. THE ABUNDANCE WITH AN ANT.

Late 16th- Early 17th century

Stone 13x17 mm; Brooch 20x32 mm; 3,94 gr

The allegorical figure is standing with the head facing right. With her right hand she holds two ear of corns and with the left one she holds a vessel with fruits. In the field, an inscription "CEI" and an ant. This beautiful stone is set in a two tones gold pendant ornaed with two cornucopiae.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



321

A LATE RENAISSANCE AGATE INTAGLIO. HEPHAESTUS FORGING THE WEAPONS.

Early 17th century

28 x 39 x 3 mm

The god is shown seated on an altar at his work in the act of forging an helmet and spears. Groundline. Stone broken in two parts. North italian atelier.

From the collection of an European gentleman, acquired on the art market

£ 600 - 800



322

A LATE RENAISSANCE AGATE INTAGLIO. ALLEGORICAL FIGURE.

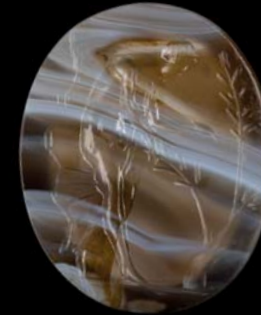
Early 17th century

17 x 20 x 4 mm

The young naked man is wearing a drapery, gathering a tree in front of him. Groundline. Slight cracks. North italian atelier.

From the collection of an European gentleman, acquired on the art market

£ 600 - 800



323

A LATE RENAISSANCE AGATE INTAGLIO. THE ABUNDANCE.

16th - 17th century

15x20x2 mm

Standing, tunicated female figure facing right with head in profile. With his right hand she holds a branch (laurel or olive tree), while she raises her right hand above a large cornucopia. Allegory of Abundance. Beautiful variety of banded agate.

U.K private collection

£ 800 - 1.200



324
A LARGE OCTAGONAL AGATE INTAGLIO.
ALLEGORICAL SCENE WITH A MAN ON A CHARIOT.

End of 16th - Early 17th century

45x59x3 mm

Of rare octagonal shape and of extraordinary size, this unusual intaglio is engraved on a beautiful variety of banded agate, comparable to that used for the ancient imperial vases in Murrina. The allegorical scene can be divided into two registers: Below, a naked male figure is half-reclining among shrubs holding a cornucopia (?); above, a naked and laureated male figure stands on a chariot pulled by two horses. Above, a winged eros flies holding a laurel wreath, symbol of triumph. The style and the execution can be referred to the production of the northern Italian Cisalpine workshops. Slight wear marks.

For the style, cfr.: Le Gemme dei Medici al Museo degli Argenti - Cammei e Intagli nelle collezioni di Palazzo Pitti, pp. 375 ss.

U.K private collection

£ 2.000 - 3.000



325
A POSTCLASSICAL CARNELIAN INTAGLIO.
VENUS PLAYING WITH EROS.

17th century

Diam 20x4 mm

Beautiful mythological scene composed of Venus playing with Cupid's weapons. The goddess of Love is seated in the right side, facing left, in the act of lifting the bow above the little Eros who tries to grasp it. The young boy is winged and holds an arrow in his left hand. Next to him, a small tree. The female figure is naked but with a cloak that partially covers her, and shows her feet crossed in a very elegant pose. Missing and chips on the edge. Wear marks.

U.K private collection

£ 1.000 - 2.000



326
A RARE RENAISSANCE AGATE CAMEO.
DANCING MAENAD WITH A PREY.

16th century

21x32x5 mm

The figure is advancing to the right, with a bacchic dance step raising the left foot backwards, holding the thyrsus with the right hand, and a prey with the left. The face is turned to the right with the gaze slightly raised upwards. Her elongated body is covered by a robe with flaps floating in the air, as the ancient graeco-roman models. Around the figure, a frame in relief carved in the white layer of the agate. Interesting work, executed with great art. Minor missing and wear marks.

U.K private collection

£ 2.000 - 4.000



327
A POSTCLASSICAL AGATE CAMEO SET IN
A SILVER PENDANT. A MUSE.

16th - 17th century

18,5x26x3 mm; 2,65 gr

The figure is tunicated and also wearing a cloak, and is leaning against a pillar of rocks. Her legs are crossed, and she rests her chin on the palm of her left hand in her typical pose. The Muse is identifiable with Polymnia. Interesting choice of stone, diagonally cracked upward. The stone is fixed in a silver frame as a pendant.

European collection, acquired on the market, early 2000's.

£ 800 - 1.200



328
A LATE RENAISSANCE AGATE CAMEO.
FEMALE BUST.

16th - 17th century

13x20x4 mm

Female tunicated bust facing left, characterized by hair held by two ribbons according to the classic models. Fine condition.

U.K private collection

£ 1.000 - 2.000



329

**A THREE LAYERED AGATE CAMEO SET
IN A GOLD BROOCH. BUST OF A ROMAN
EMPRESS.**

Stone: 17th- 18th century; brooch: 19th

Stone 21x26 mm; Brooch 28x32 mm; 7,67 gr

The effigy faces left, is diademed and is characterized by a hair typical of the Roman imperial portraits of the end of the second century A.D. The bust is tunicated. The engraver skilfully used the three different layers of the agate. The cameo is mounted in a later delicate gold brooch.

U.K private collection

£ 1.000 - 2.000



330

**A POSTCLASSICAL AGATE CAMEO.
FEMALE BUST.**

17th-18th century

17,5x24x3 mm

Interesting bust of Bacchante, facing right, with face slightly upwards. The hair and tunic are engraved in the orange layer of the agate, the face, neck and bust in the white layer (except for the cheek specially characterized by a trace of the orange layer); the bottom layer is transparent with white dots. The head is crowned with a crown of ivy. The stone is very thin, and is slightly cracked. Small missing on the edge.

European collection, acquired on the market, early 2000's.

£ 1.500 - 2.000



331

**A POSTCLASSICAL AGATE CAMEO.
DIADEMED BUST OF JUNO.**

17th-18th century

15x24x4 mm

The effigy is facing right and is characterized by a diademed head with hair gathered in a small sakkos on the nape of the neck. The anatomical details of the profile and of the hair are engraved with deep strong lines according to the ancient style. Interesting work done on a four layered agate with nice caramel tones.

U.K private collection

£ 1.500 - 2.000



332

**A RENAISSANCE AGATE CAMEO.
PORTRAIT OF AN EMPEROR.**

16th century

16x19x5 mm

The effigy is laureated, with the bust draped and facing right. Missing and chips on the edge.

U.K private collection

£ 1.000 - 2.000



333
A LARGE SARDONYX CAMEO SET IN A GOLD RING. PORTRAIT OF VESPASIAN.

17th-18th century

Stone 22x39 mm; Int. Size 20x22 mm; 15.88 gr

Beautiful laureated portrait of the Roman emperor Vespasian, facing left. The portrait is engraved on the white layer, while the laurel wreath on the speckled dark brown layer. Also the bottom is of a nice dark brown with some "maculae". The stone is slightly cracked. The style and the technique reminds the Renaissance production, but this cameo can be dated to a slightly later artistic phase.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 2.000 - 3.000



334
A LATE RENAISSANCE AGATE CAMEO SET IN A GOLD RING. HEAD OF A RADIATED EMPEROR.

17th century

Stone 13x18 mm; Int. size 14x16 mm; 4,70 gr

Interesting expressive portrait of a Roman emperor characterized by youthful traits and a radiate crown, to the left. Slight natural cracks in the stone only on the surface. Slight wear marks. Later gold mounting.

U.K collection acquired on the art market

£ 1.000 - 1.500



335
A POSTCLASSICAL AGATE CAMEO SET IN A GOLD RING. PORTRAIT OF THE EMPEROR HADRIAN.

17th-18th century

Stone 18x24 mm; int. Size 21x22 mm; 17 gr.

Idealized portrait without laurel wreath of the Roman emperor Hadrian, facing right. The effigy is characterized by thick hair and a muscular neck. The cameo is mounted in a gold ring decorated with plant patterns.

European collection, acquired on the market, early 2000's.

£ 1.000 - 2.000



336
A FINE RENAISSANCE BERYL INTAGLIO SET IN A GOLD RING.
PORTRAIT OF A ROMAN EMPEROR.

16th - 17th century

Stone 12 x 16. Internal diam. 18 mm, 5 gr

The emperor has the laureated head in profile to the left with the bust slightly three-quarters seen from behind. The physiognomic features and the hair are typical of the portraits between the Antonine and of the Severian dynasty. The effigy is probably the stylized portrait of Lucius Verus or, for some details, likely Pertinax. The hair is thick, held by a large laurel crown, the beard equally thick, the mouth slightly open, the nose pronounced. The shoulders and the back are covered with an armor. The portrait is deeply engraved. Beryl of beautiful bluish color, characterized by a remarkable brightness. Wear marks. The gem is set in a low gold Victorian ring with hallmarks (to be identified).

U.K. private collection acquired in the british art market.

£ 3.000 - 5.000



337
A RARE RENAISSANCE SAPPHIRE INTAGLIO SET IN A GOLD RING.
PORTRAIT OF LUCIUS VERUS.

16th century

Stone 8x10 mm; Int. Size 13x14,5 mm; 3,65 gr

A beautiful portrait of the emperor Lucius Verus, reigning together with his adopted brother Marcus Aurelius, from 161 until his death. The portrait is facing left; the effigy is characterized by his typical abundant curly hair, long beard, elongated profile. The backside is pointed and faceted. Beautiful color of the stone. Wear marks.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 3.000 - 5.000



338

**A POSTCLASSICAL CARNELLIAN
INTAGLIO. MALE PORTRAIT.**

17th-18th century

18x23x4,5 mm

Interesting private portrait of a male character, characterized by a partially bald skull and a very pronounced nose. The effigy recalls in some details the Roman portraits of the late Republican age of the Cicero or Julius Caesar type. Wear marks.

U.K. private collection

£ 1.000 - 2.000



339

**AN EARLY RENAISSANCE AGATE CAMEO SET IN A GOLD RING.
BUST OF AN EMPEROR.**

15th - 16th century

Cameo 8 x 12 x 4 mm ; 4 grs; int diam 17 mm

With rounded hoop ending onto the shoulders in two sections joined by a "knot" and surmounting an oval thick bezel with an agate cameo; the male portrait is laureated and facing left with short hair. The physiognomy reminds the byzantine portraiture. Nose partially missing.

From the collection of an European gentleman, acquired on the art market

£ 1.000 - 1.500



340

AN AGATE CAMEO SET IN A GOLD RING. VEILED BUST OF A YOUTH.

17th - 18th century

Stone 14x18 mm; Int. Size 14x18 mm; 3,19 gr

The young character is facing right. Missing on the bust.

U.S. private collection, acquired on the art market.

This lot is sold under temporary import status.

£ 700 - 900



341

**A LATE RENAISSANCE AGATE CAMEO
SET IN A GOLD BROOCH.
AN EXOTIC MALE PORTRAIT.**

16th - 17th century

Stone 26x29 mm; Brooch 29x34 mm; 9,74 gr.

Possibly the portrait of a man "a la turque", bearded, with two long hair braids that descend from the intricate braid behind the neck. The dress closes in a V shape on the partially uncovered chest and is embroidered. Interesting subject that requires further study. The cameo is mounted in a brooch characterized by spherical elements.

European collection, acquired on the market, early 2000's.

£ 2.000 - 3.000



342

**A RENAISSANCE AGATE CAMEO.
THE SUICIDE OF LUCRETIA.**

16th century

25x32x10 mm

Bust slightly three-quarters to right; the three-quarter face turned to the left creating an elegant torsion. The heroine shows her breasts uncovered while her shoulders covered by a drapery, and she presses a dagger against her chest. This subject becomes particularly appreciated during the Renaissance becoming the emblem of conjugal virtuosity and sacrifice. Small internal cracks on the bottom, chips on the edge and wear marks.

U.K. private collection acquired on the art market.

£ 1.500 - 2.000



343

**AN AGATE CAMEO SET IN A GOLD BROOCH. PORTRAIT OF A GREEK
HELLENISTIC RULER.**

17th-18th century

Stone 21x30 mm; Brooch 28x37 mm; 11.61 gr.

Interesting revisitation of the bust of a Hellenistic sovereign facing right, with thick hair held by a wide ribbon and two small braids that descend on the neck. The bust is draped and armor under the cloak. Behind the neck, a large bow or drapery (?). Small surface cracks. Wear marks.

U.K. private collection acquired on the art market.

£ 1.500 - 2.500



344

**AN AGATE BUST OF A WOMAN MOUNTED
IN A GEORGIAN GOLD STICK PIN WITH
STONES.**

Bust: 17th century; mounting 18th century

Stone H 22 mm; H Max. 100 mm; 5,70 gr

A small female bust carved in a pinkish agate with orange and bluish tones, ornated by a crown and a ribbon with semiprecious stones.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 800 - 1.200



345

**A FINE RENAISSANCE AGATE CAMEO SET IN A GOLD RING.
PAN PLAYING THE PIPE.**

16th century

Stone 11x20 mm; int. Size 17x18 mm; 4,10 gr

The character is facing left, seated on a rock, depicted playing the panpipe. The figure is turned three-quarters in a forward leaning pose. Beautiful execution, inspired by the ancient style. The cameo is mounted in a beautiful gold ring with openwork leaf decorations. Cfr. Tassie n. 5168.

U.K private collection

£ 4.000 - 5.000



346

**A LARGE LATE RENAISSANCE BLOODSTONE CAMEO.
MADONNA WITH THE CHILD.**

Probably 16th century

55x75x24 mm

Her shoulders and back covered by a cloak, the nimbus with lilies on the head, the long hair finely chiseled with very thin and wavy lines. With both hands she holds the holy child, also with a nimbus with lilies. The woman looks to the right with her face tilted downwards in three-quarters, while the child with his face tilted upwards in three-quarters with a tender gaze. The work is carved in high relief with great skill. Probably Italian. Beautiful execution. Missing on the edge.

From the Chenel collection, Paris; U.K. private collection.

£ 3.000 - 5.000



347

**A FINE RENAISSANCE AGATE
CAMEO SET IN A FRAME.
THE JUDGMENT OF PARIS.**

16th century

Total diam 69 mm

Zeus prepared a banquet for the celebration of the marriage of Peleus and Thetis, future parents of Achilles. Eris, the goddess of discord, was not invited

and, angered by this outrage, went to the banquet place and threw a golden apple with the inscription "to the fairest".

The three goddesses who claimed it, unleashing furious quarrels, were Hera, Athena and Aphrodite. They spoke to Zeus to convince him to choose the most beautiful among them, but the father of the gods, not knowing who to deliver her to, established that deciding who was the most beautiful could only be the most beautiful of mortals, Paris, an unwitting prince of Troy, who was favored by the god Ares. Hermes was commissioned to bring the three goddesses to the young Trojan, who still lived among the shepherds and

grazed the sheep, and each of them promised him a reward in exchange for the apple: Athena would make him wise and unbeatable in war, allowing him to overcome every warrior; Hera promised wealth and immense power, so much so that entire peoples would have submitted to her gesture, and so much glory that her name would have echoed up to the stars; Aphrodite would have granted him the love of the most beautiful woman in the world.

Paris favored the latter, unleashing the wrath of the other two. The goddess of love then helped Paris to kidnap Helen, wife of Menelaus, king of Sparta, and

the fact was the trigger of the Trojan War. In this fine and large agate cameo, on the left: Paris is seated on a rock, next to him is Hermes with his typical attributes. The young man gives the apple to Aphrodite flanked by Eros; next to her Athena and Hera. Below, a river deity and a dog drinking in the river. Above, Zeus with his eagle above the clouds, symbolizing Olympus. The cameo has superficial fissures and small internal cracks. The stone is solid and firmly inside the metal frame. With box from an old collection.

U.K. private collection acquired on the art market.

£ 5.000 - 8.000



348
A POSTCLASSICAL CARNELIAN
INTAGLIO SET IN A SILVER AND
GOLD PENDANT. VOTIVE SCENE.

17th- 18th century

Stone 13x16x2; 3 gr

A male character, turned to the left, is seated down on the ground on a small base, holding a snake in his right hand and pointing at a bowl with the left one; ; behind, a naked female figure, with a fluttering drapery held by her right arm, is lifting a patera with her right hand while holding a goat head in the left one, close to a plynth. Groundline. An allegorical scene, inspired by ancient models, which recurs in glyptic production from 17th century up to 18th-19th. The gem is broken into two parts, kept together by the metallic mounting.

For comparisons: Valerio Belli vicentino. 1468c. - 1546, Howard Burns, Marco Collareta, Davide Gasparotto, p.248 ("Sacrificio bacchico". Etching from P.J. Mariette), p. 522 n. cat. n. 157.).

U.K private collection

£ 800 - 1.200



349
A GRAND TOUR AGATE INTAGLIO
SET IN A GOLD RING. SACRIFICE
SCENE.

End of 18th century

Stone 10x14 mm; int. size 18x19 mm; 10,50 gr

With rounded hoop expanding upwards onto an oval bezel set with a three-layered agate intaglio. The scene depicts an old bearded man kneeled and holding a snake. Behind him, a female figure (priestess ?) draped, her right hand pointed to her face. They are facing a tree with a ram protome hanged and a small brasero on the ground. In the background, herm of a Silenus. A similar scene was engraved by Pichler. Wear marks.

U.K. private collection

£ 1.500- 2.000



350
A NEOCLASSICAL AGATE INTAGLIO.
TWO EROTES PLAYING WITH A GOAT.

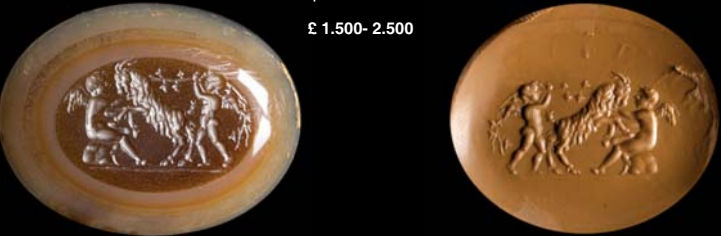
18th century

23x31x3 mm

On the left, an Erote tries to tame a goat that wants to play with the Erote sitting on a rock on the left side, by tying it with a branch of ivy around its neck. The scene is inspired by the gems and bas-reliefs of the Roman Era. Groundline.

U.K private collection

£ 1.500- 2.500



351
A GRAND TOUR
AGATE INTAGLIO SET IN A GOLD RING. METHE.

18th century

Stone 13x21 mm; int. diam 17 mm; 7,80 gr

With a large grooved oval box-setting, the large truncated intaglio depicts Methe, standing nude in three-quarters, a drapery on her shoulders that she barely holds with her right hand, meanwhile she brings the left hand holding a cup to her mouth. In the right, "ΛΥΛΟΥ" (by Aulos). Pseudo Greek signature. Groundline. Wear marks.

U.K. private collection

£ 1.500- 2.000



352
A CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF APOLLO.

18th century

Stone 13x16 mm; int. Size 18x21 mm; 3,70 gr

The god is facing left, characterized by beautiful youthful features, long hair adorned by a laurel wreath. His bust is partially covered by a tunic attached on the shoulders. Behind, bow and quiver. Wear marks.

U.K. private collection

£ 1.500- 2.000



353
A NEOCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF DIONYSOS.

18th- 19th century

Stone 18x25 mm; int. Size 16x18 mm; ,20 gr

The god is facing right and characterized by young features. The hair are assembled behind in a knot-bun with a large braided band around the face hold by an ivy leaves crown. Wear marks.

U.K. private collection

£ 1.000 - 1.500



354
A CARNELIAN INTAGLIO SET IN A GEORGIAN GOLD RING. FEMALE BUST.

First half of 18th century

Stone 13x15 mm; int. size 16x17,5 mm; 2,56 gr

With a rounded hoop, flatten within and engraved without, the shoulders ending in two twisted leaves pattern and surmounted by a large oval bezel. The scene shows a female bust facing right. The head is characterized by elaborated hair with a braided band on the front head, a net of pearls topped with a long tight braid and covered behind by a sakkos. The bust is covered by a draped cloak. This portrait is referable probably to a poetess or a Muse. Chipped on the lower part of the stone. Wear marks.

U.K. private collection

£ 1.500 - 2.000



355
A GRAND TOUR CARNELIAN INTAGLIO SET IN A GOLD RING. HEAD OF PERSEPHONE.

18th - 19th century

Stone 12x16 mm; int. Size 18x10 mm; 3,74 gr

With plain rounded hoop and oval bezel set with an intaglio showing the head of Persephone facing left with her ear of corns diadem. Missing and chip on the edge. Wear marks.

U.K. private collection

£ 800 - 1.200



356

**A LARGE SIGNED BLOODSTONE INTAGLIO SET IN A GOLD RING.
CAPITA JUGATA PORTRAIT.**

18th century

Stone 14x21 mm; int. size 18x19 mm; 10,34 gr

With rounded hoop, flatten within expanding in broader shoulders with incised volute patterns and surmounted by a large oval bezel with incised ligs. The intaglio shows a Capita Jugata portrait with a laureated emperor and his empress, August and Livia. Initials or signature "LH" in the field.

U.K. private collection

£ 2.000 - 3.000



357

**A LARGE AGATE INTAGLIO SET IN A SWIVEL GOLD RING.
CONJOINED BUSTS OF AN IMPERIAL COUPLE.**

17th - 18th century

Stone 18x22 mm; int. size 18x22 mm; 4,84 gr

With flatten hoop attached onto the large grooved bezel with screws and set with a large agate intaglio; the portraits are facing left showing a laureated emperor with a long beard and his empress. The model reminds the effigy of Hercules with Omphale. Mirror polishing. Wear marks.

U.K. private collection

£ 2.000 - 3.000



358

AN AGATE INTAGLIO SET IN A GOLD RING. PORTRAIT OF HOMER.

17th- 18th century

Stone 15x19 mm; int. diam 16 mm; 6,33 gr.

Finely engraved portrait of the Greek poet Homer, facing left. The effigy is characterized by a thick beard and hair held back by a band, the shoulders draped. Interesting and unusual choice of stone.

U.K. private collection

£ 2.000 - 3.000



359

**A FINE CARNELIAN INTAGLIO SET IN A GOLD FOB SEAL.
MALE PORTRAIT.**

18th century

Stone 11x13,5 mm; H max 22 mm; 3,9 gr.

Engraved with great finesse, this youthful portrait looks like an idealized private portrait. The effigy faces left. Beautiful vivid color of the stone, set in a Georgian gold seal. Slight wear marks.

U.K. private collection

£ 800 - 1.200



360
A LARGE BANDED AGATE INTAGLIO SET IN A GOLD RING.
BUST OF HERCULES.

17th - 18th century

Stone 16x23 mm; int. size 19x22 mm; 13,46 gr

With a massive rounded hoop surmounting a large oval bezel set with a large intaglio depicting Hercules facing left. The Hero is characterized by a strong look, deep features and foliated beard and hair. Large stone.

U.K. private collection

£ 4.000 - 5.000



361
A LARGE AGATE INTAGLIO SET IN A GOLD RING. MALE BUST.

18th century

Stone 19x25 mm; int. size 16x17 mm; 11,31 gr

This portrait shows a mature male character facing right. The face is characterized by serious and severe features; a short forehead, aquiline nose, small mouth and protruding chin. The short hair are defined by an angular framing. The bust is draped by a toga. This physiognomy and anatomical details reminds the portraiture of the Roman senator Cato the younger. Slight wear marks.

U.K. private collection

£ 1.500 - 2.000



362
A FINE CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF GALBA.

18th century

Stone 12x16 mm; int. diam 17,5 mm; 5,83 gr

The portrait is facing left with beautiful and truly well engraved realistic features of the laureated emperor directly inspired by the ancient coinage production. Mirror polishing. Slight wear marks.

U.K. private collection

£ 2.000 - 3.000



363

A FINE CARNELIAN INTAGLIO SET IN A GOLD RING. BUST OF MEDUSA.

18th century

Stone 15x16 mm; Int. Size 16,5x19 mm; 8,54 gr

The revival mounting is characterized by shoulders with intertwined gold wired and a large rounded grooved box setting with a twisted gold wire; portrait of Medusa facing right. The mythological figure is characterized by elegant long wavy hair made of snakes with open mouths. With young features, long nose, small slightly open mouth and protruding chin. The eye wide open. Wear marks.

U.K. private collection

£ 2.000 - 3.000



364

A POSTCLASSICAL CHALCEDONY INTAGLIO. BUST OF SOCRATES.

17th- 18th century

12,5x14x5 mm

The old effigy faces right and is characterized by the typical partially bald skull, thick beard, tunicated shoulders. Slight wear marks.

U.K private collection

£ 400 - 500



365

A GREEN JASPER INTAGLIO SET IN A REVIVAL GOLD RING. HEAD OF ATHENA.

19th century or later

Stone 13x18 mm; int. Size 14x15 mm; 11,48 gr

The revival gold mounting is formed of a rounded hoop, the outside incised and ending with gold spherical elements and a rope pattern. The large gold box setting is adorned with voluted gold wires and set with a green jasper intaglio; the head of the helmeted goddess is facing left. Wear marks.

U.K. private collection

£ 2.000 - 4.000



366
A FINE NEOCLASSICAL AGATE CAMEO SET IN A GOLD BROOCH.
PORTRAIT OF THE EMPEROR NERO.

18th century

Total 24x31 mm; 8,95 gr.

The emperor is laureated and is facing right. The portrait shows his typical physiognomy details inspired by classical models (coins or sculptures from the Roman era). The work is expertly done and has a slight cracking that runs across the portrait diagonally. The cameo is set in a gold frame engraved with floral patterns.

U.K. private collection

£ 2.000 - 3.000



367
A FINE AGATE CAMEO SET IN A GOLD RING WITH DIAMONDS.
BUST PORTRAIT OF FAUSTINA THE ELDER.

17th-18th century

Stone 15x22 mm; with frame 21x27 mm; int. Size 18x20 mm; 9 gr.

The Empress is facing left, her bust draped, the elaborate hairstyle typical of her portraits. The large oval bezel is set with 26 old-cut diamonds. With rounded hoop extending in openwork with volutes pattern and divided in two at the end.

U.K. private collection

£ 2.000 - 3.000



368
A NEOCLASSICAL
CHALCEDONY INTAGLIO SET IN A LATER GOLD RING. HOMER.

End of 18th century

Stone 18x21 mm; Int Size 16x17 mm; 9 gr

A fine portrait of the illustrious Greek poet. The effigy faces right and is characterized by a very refined rendering of the anatomical details. Georgian seal converted into a ring.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



369
A BLOODSTONE INTAGLIO SET IN A GOLD RING. JULIUS CAESAR.

18th century

Stone 15x18 mm; Int. Size 14x17 mm; 6,54 gr

The effigy of the dictator is turned to the left, with the bust draped in three-quarter view and the head in profile. Beautiful variety of Heliotrope, characterized by yellow and red inclusions. Georgian seal later converted into a ring.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



370
A FINE LARGE NEOCLASSICAL CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. BUST OF A BACCHANTE.

19th century

Stone 17x21 mm; int. size 16x17 mm; 10,64 gr.

The bacchante is depicted in profile facing right, with a naked bust and hair adorned with bunches of grapes. In the background her attributes: the thyrsus and a small cup for wine. The profile is linear in the typical neoclassical style. Attractive color of the stone. The gem is set in an older gold frame from a seal readjusted into a modern ring. Very good condition.

U.K. private collection

£ 2.000 - 3.000



371
A NEOCLASSICAL AGATE INTAGLIO SET IN A MODERN GOLD RING. BUST OF JULIUS CAESAR.

18th century

Stone 14x16 mm; int. diam 18 mm; 6,66 gr.

Bust of a beardless man, partially bald, with a haggard face, and a long thick neck, in profile to the left. Round is prominent left shoulder is draped a mantle, a fold of which he gasps in his right hand. The head resembles Julius Caesar. The absence of the usual attributes make the identification uncertain. There are many replicas of this type. The model have to be identified in the fine amethyst intaglio in the Metropolitan Museum (NY). In the field, three greek letters for MYO (to be identified). Wear marks. G.M.A. Richter, Catalogue of the engraved gems - MET NY, n. 469.

U.K. private collection

£ 3.000 - 5.000



372
A GEORGIAN AGATE CAMEO SET IN A GOLD RING. PORTRAIT OF SOCRATES.

18th century

Stone 16x23 mm; int. size 17x20 mm; 10,55 gr

A fine portrait of the Greek philosopher, facing left. The head is characterized by a partially bald skull with thick hair on the nape, a long beard, short and rounded nose, deep-set eyes with a meditative expression. The effigy is engraved on a three-layer agate with a crystallized background. Two slight diagonal cracks affecting only the surface. The stone is solid set in a later gold ring.

U.K collection acquired on the art market

£ 1.500 - 2.500



373

**AN AGATE CAMEO SET IN A
ELEGANT GOLD BROOCH WITH
FLOREAL ELEMENTS. BUST OF
A ROMAN EMPEROR.**

19th century.

Stone diam. 18 mm; Brooch 33x33 mm;
9,05 gr

Beautiful effigy of a young laureated emperor inspired by the portraits of the Julio-Claudian dynasty. The cameo is circular and mounted in a refined gold brooch with floral patterns enriched by small spherical and intertwined elements of different sizes.

U.K private collection

£ 1.000 - 2.000



374

**A FINE GOLD BROOCH SET WITH
PEARLS AND AN AGATE CAMEO.
FEMALE BUST.**

Mid 19th century

Stone 23x29 mm; Brooch 30x36 mm; 14,33 gr

Diademed and partially veiled bust of a woman (the veil covers part of the neck but is knotted on the diadem at the level of the forehead). The effigy is turned to the right. The carved frame around the portrait is slightly damaged with missing. The cameo is mounted in a gold brooch with pearls.

U.K private collection

£ 800 - 1.000



375

A NEOCLASSICAL ONYX CAMEO SET IN A GOLD RING. BUST OF SAPPHO.

19th century

Stone 20x26 mm; int. Size 18,5x20 mm; 16,80 gr.

This beautiful effigy faces right and is characterized by hair held by three bands and a sort of sakkos on the nape of the neck, which however makes the hair come out at the top. The portrait is very similar to a sardonyx cameo depicting the bust of the poetess Sappho signed by N. Amastini (Wartski). The cameo has small missing (ear and hair) and light superficial cracks. The stone is set in a solid gold ring with a finely chiseled setting.

U.K. private collection

£ 2.000 - 3.000



376

A LARGE AGATE CAMEO ATTRIBUTED TO BERINI SET IN A GOLD BROOCH. MALE BUST OF A GREEK RULER.

19th century

Stone 23x34 mm; Brooch 36x45 mm; 19,55 gr

Beautiful and powerful portrait of a Greek sovereign, with his face turned three-quarters to the right. The man is characterized by thick hair held by a ribbon and a thick beard. The anatomical details are engraved with great art and refined technique, attributable to the engraver Antonio Berini (1770 - 1861). Both for the high style and the model. The nose is damaged and partially missing at the tip. The cameo is mounted in an elegant gold brooch decorated with plant patterns.

P. Malgouyeres, Pierres Gravées (Coll. Guy Ladrière), n. 211. L.P.B. Stefanelli, La Collezione Paoletti, p. 288 n. 51 (as "Philosopher").

U.K private collection

£ 2.000 - 3.000



377

A NEOCLASSICAL AGATE CAMEO. FEMALE BUST.

18th - 19th century

20x28x8 mm

The young woman is facing to the left and is characterized by long hair held up by two bands and flowing sinuously over the draped shoulder. The subject is inspired by ancient classical models. Beautiful execution.

U.K private collection

£ 1.000 - 2.000



378

A NEOCLASSICAL AGATE CAMEO. HEAD OF A MAENAD.

18th - 19th century

20x25x6 mm

The effigy is facing left and is characterized by a hair adorned with a crown of wine leaves and bunches of grapes; the hair is very elaborate and sculpted in high relief. Some missing and chips. Work performed in Morelli's taste. Beautiful execution.

U.K private collection

£ 1.000 - 2.000



379
A NEOCLASSICAL AGATE CAMEO.
BUST OF FLORA.

19th century

16x22x5 mm

Interesting work characterized by a skilful use of the different layers of the agate. The effigy is turned to the left and its hair is held back by a band and decorated with a flower with leaves; on the shoulder, a goat's foot to symbolize the goatskin cloak. Small chip on the edge.

U.K private collection

£ 600 - 800



380
A NEOCLASSICAL CISELED GOLD
BROOCH SET WITH A LARGE TWO-
LAYERED AGATE CAMEO. DIADEMED
PORTRAIT.

19th century

Stone 38x51x14 mm; 37,32 gr

The female portrait is facing left, her hair tied in a bun and adorned with diadem, pearls and flower. Probably Diane.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 800 - 1.000



381
A NEOCLASSICAL GOLD AND BLACK
ENAMELED CUFFLINK SET WITH A
TWO-LAYERED AGATE CAMEO.
PORTRAIT OF HELMETED ATHENA.

19th century A.D.

Stone 18x22 mm; Mounting 25x25,5 mm; 8,30 gr

The helmeted goddess is facing right.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 500 - 800



382
A NEOCLASSICAL GOLD BROOCH SET
WITH A LARGE TWO-LAYERED AGATE
CAMEO. BUST OF CLYTHE.

19th century

Stone 27x37 mm; Brooch 36x46 mm; 23,90 gr

The Nymph is facing left, and characterized by a very elaborated and elegant hairstyle. The face is slightly bent. Beautiful execution.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 1.000 - 2.000



383
A NEOCLASSICAL TWO-LAYERED AGATE CAMEO SET IN A GOLD
PENDANT. BUST OF ARIADNE.

19th century

40x55x20 mm; 47,60 gr

The female portrait is facing left, the head slightly bent. Finely carved in high relief, each detail is engraved with great skill. Large size.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 1.500 - 2.500



384
A NEOCLASSICAL SILVER ENAMELED
PENDANT SET WITH A THREE-
LAYERED AGATE CAMEO.
PORTRAIT OF A BACCHANTE.

18th century

Stone 20x29 mm; Brooch 30x40 mm; 10,34 gr

Facing right with an ivy-leaves crown.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 500 - 800



385
A NEOCLASSICAL GOLD PENDANT SET
WITH A LARGE CARNELIAN CAMEO.
HEAD OF HELMETED ATHENA.

19th century A.D.

Stone 25x32 mm; Brooch 32x38 mm; 11,18 gr

The helmeted goddess is facing right. Her helmet is decorated with a winged seahorse. The choice of the dark red carnelian is quite uncommon for a cameo. Very slight loss on the nose.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 1.500 - 2.000



386

A NEOCLASSICAL CARNELIAN INTAGLIO. BUST OF ATHENA PARTHENOS.

Late 18th- Early 19th century A.D.

17x24x5,5 mm

This beautiful bust is engraved after a famous Roman red jasper intaglio signed by Aspasio (Museo Nazionale Romano, Rome). The depiction of the helmet and the armour are highly detailed.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 1.000 - 2.000



387

A NEOCLASSICAL AGATE INTAGLIO. BUST OF HELMETED ATHENA.

19th century

20x24x4 mm

The goddess is facing left with the face slightly bent.
This model refers to Nathaniel Marchant (1739-1816) work.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 600 - 800



388

A NEOCLASSICAL GOLD BROOCH SET WITH A LARGE CHALCEDONY INTAGLIO. HEAD OF A GREEK HERO.

19th century A.D.

Stone 26x32 mm; Brooch 36x42 mm; 10,89 gr

The helmeted head is facing left, the features are probably referable to Achilles. The style and the carving technic remind the work of Filippo Rega (1761-1833). Also Luigi Pichler and Giuseppe Cerbera copied Rega's depiction of Greek classical hero and rulers portraits. This intaglio is characterized by a very thin incision. Beautiful archaeological revival brooch.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 2.000 - 3.000



389

A NEOCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD FOB SEAL. BUST OF MAENAD.

18th century

Stone 18x22 mm; H 24 mm; 10,90 gr

The maenad is depicted with the front bust and the head in profile turned to the right. The hair is held by a ribbon with leaves, and falls on the shoulders. In the background, a thyrsus. The work is engraved with great refinement and its style is quite close to the works of William Brown.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 1.000 - 2.000



390

**A NEOCLASSICAL SIGNED AGATE
CAMEO SET IN A GOLD RING.
BUST OF ARIADNE.**

19th century

Stone 18x22 mm; Int. Size 18x19 mm; 6,20 gr

The bust is facing left and is characterized by a finely engraved hair. The signature, under the bust, is partially covered by the gold ring (probably ΠΑΛΤΕΡ or ΠΑΔΤΕΡ - to be identified).

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 800 - 1.200



391

**A NEOCLASSICAL AGATE CAMEO SET IN
A GOLD PENDANT. PSYCHE.**

18th-19th century

Stone 15x20 mm; 6,39 gr

The young character is facing right. She is characterized by her typical attributes: long wavy hair, with a band and large butterfly wings. Her face shows very delicate features.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 600 - 800



392

**A NEOCLASSICAL AGATE CAMEO SET IN
A GOLD RING. HERMES.**

18th - 19th century

Stone 14x22 mm; Int. Size 16x19 mm; 4,34 gr

A finely engraved portrait of the young Hermes. The face is turned to the right and is engraved on the white layer; the wing instead is carved in the brown layer. The background is black. The anatomical volumes are modeled with great delicacy and artistic mastery. Small loose on the neck. The portrait is signed under the neck (DIE SANTI ? - to be identified).

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 2.000 - 3.000



393

**A NEOCLASSICAL GOLD
BROOCH SET WITH A
LARGE TWO-LAYERED
AGATE CAMEO. BUST OF
PYRRHUS.**

Late 18th- Early 19th century

Stone 29x40 mm; 18,63 gr

The helmeted warrior is shown in three-quarters, holding a shield. His face is characterized by strong features, a long and thick beard. Traditionally identified as Hannibal or Pyrrhus. Small crack in the field.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 2.000 - 3.000



394
A LARGE AGATE CAMEO SET IN A GOLD RING. BUST OF CICERO.

18th century

Stone 20x27 mm; int. Size 19x20 mm; 36,20 gr.

This interesting cameo is carved in very high relief, and retains its fragile prominent parts intact, such as the tip of the nose. The effigy is made up of a bust of an elderly man, with a partially bald skull. One shoulder is naked, while the other is draped. The physiognomy and the hair can be referred to the models of late republican Roman portraits of the time of J. Caesar. This expressive portrait can be identified with the Senator Marcus Tullius Cicero, a very popular subject during the Grand Tour. The stone is mounted in a heavy solid gold ring.

U.K. private collection

£ 4.000 - 6.000



395
A POSTCLASSICAL AMETHYST CAMEO SET IN A GOLD RING. FEMALE BUST.

19th - 20th century

Stone 19x25 mm; Int. Size 18x19,5 mm; 40,84 gr

This cameo carved in high relief shows a frontal bust of a female character and it is set in massive gold ring. The face is characterized by angular features, the hair are partially tied up, and falling from either side. The representation is inspired after greek hellenistic models.

U.K. private collection

£ 4.000 - 6.000



396
A FINE NEOCLASSICAL CAMEO SET IN A GOLD BROOCH. FEMALE BUST.

19th century

Stone 30x43 mm; Brooch 44x56 mm; 50,64 gr.

A stunning high relief portrait of a young female character, possibly a nymph. She is depicted with the shoulders seen from the back and the face in an elegant torsion is looking upward toward right. She is characterized by very long hair, hold by a band and falling on the back slightly draped. The work is executed with great artistic mastery and technical skill. The gold brooch is finely decorated with a foliated frame with flowers.

U.K. collection, acquired on the british art market.

£ 2.000 - 3.000



397

**A LARGE THREE-LAYERED AGATE
CAMEO SIGNED BY VINCENZO
CATENACCI (1786-1855), MOUNTED IN A
GOLD BROOCH. BUST OF FLORA.**

19th century A.D.

Stone 24x32,5 mm; Brooch 33x43 mm; 13 gr (pin missing)

Cameo of Flora by the Italian medalist and gem engraver Vincenzo Catenacci (1786-1855). Signed Catenacci on the shoulder strap. Catenacci produced a variety of medals including Joachim Murat, Flavius Gioia, Francis I and several others. A cameo by Catenacci is mounted in a Tiara presented by Napoleon to Empress Josephine presently among the royal Jewels of Sweden. Catenacci also has a cameo of Ares in the British Museum, inv. 1978,1002.292.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 2.000 - 3.000



398

**A NEOCLASSICAL GOLD CISELED
BROOCH WITH RUBELITES AND SET
WITH A LARGE ONYX CAMEO. BUST OF
THE VIRGIN MARY.**

19th century

Stone 33x43 mm; Brooch 46x56 mm; 53.95 gr

The bust is facing front, the head slightly turned is characterized by soft features; close almond shaped eyes, straight nose small full lips and rounded chin. The long wavy hair are separated in the middle of the front and partially covered by a delicate embroidered veil attached in the center of the bust by a floral brooch. The composition and the iconography are referable to a depiction of the Virgin Mary. Probably French or Italian work. The cameo is set in a large beautiful ciseled gold brooch with 8 treated rubelite cabochons.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 2.000 - 3.000



399

**A RARE OPAL CAMEO SET IN A GOLD CISELED BROOCH.
BUST OF A BERBER MOOR.**

Late 19th- Early 20th century

Stone 16x21 mm; Brooch 22x28 mm; 5,30 gr

Carved into an opal matrix. This beautiful work of art is probably attributable to the German cameo engraver, Wilhelm Schmidt (1845-1938). The artist use with great skills the different natural colours of the stone to shows the contrast of the skin and clothes.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 800 - 1.200



400
A SET OF 3 NEOCLASSICAL AGATE CAMEOS.

19th century

24x34x8 mm; 16x18x3,5 mm; 25x36x13 mm

Lot composed of: an agate cameo with the bust of Flora facing right (small chip on the edge); an agate cameo set in a gold brooch, with a Maenad portrait facing right; a small triangular onyx cameo set in a gold pendant, a seated child writing.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 800 - 1.200



401
A LOT OF 16 MISCELLANEA.

19th-21th century

Min. 10x15 mm ; Max. Diam 39 mm

From left to right: a purple glass impression with erotic scene; an agate intaglio with flying Hermes; a two-layered glass cameo with head of a youth; a orange intaglio with a female figure and inscription; a purple glass impression with a sacrifice scene (chipped on the edge); a gilded metal seal with a glass impression; a hardstone (probably beryl) with winged sphinx; an orange glass impression with Eros playing the lyra; a yellow impression with Nereid on a seahorse; a carnelian intaglio set in a gilded metal swivel seal, with the Hope; a transparent glass impression with a portrait of Domitian after a modern medal; a orange glass impression with a French Revolutionary character (Marat); a gilded metal stickpin with a glass cameo; a blue and white glass cameo with a Capita Jugata portrait; an orange glass impression with a male portrait; a gilded metal ring set with a glass cameo.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 1.000 - 2.000



402
A LOT OF TWO AGATE CAMEOS.
FRONTAL MALE BUST AND HELMETED WARRIOR.

17th- 18th century

12,5x18x9,5 mm; 15x20x6 mm

Male frontal bust of an Hellenistic subject, probably of Alexander the Great. Small lack on the nose and wear marks; Neo-Renaissance style warrior bust with head turned to the left. Dragon above the helmet.

U.K. private collection acquired on the art market.

£ 600 - 800



403
A VICTORIAN DEVOTIONAL GOLD RING
SET WITH AN AGATE CAMEO. VEILED
BUST OF THE VIRGIN MARY.

19th century

Cameo 11 x 12 mm; 2 grs ; int diam 17 mm

With thin rounded hoop expanding onto the shoulders in a lily-flower shape and set with a double layered cameo; The figure is facing left and characterized by her soft young features. The hair partially covered by a draped veil. Wear marks.

From the collection of an european gentleman, acquired on the art market

£ 500 - 800



404
A RARE GOLD ARCHEOLOGICAL REVIVAL NECKLACE BY
GIACINTO MELILLO WITH TWELVE ROMAN GREEN
CHALCEDONY INTAGLIOS AND PEARLS. VARIOUS
SUBJECTS.

Stones: 2nd-3rd century A.D. Mounting: Second half of 19th century

400 mm circa; stone min. 6x9 mm max. 9x12 mm; 50,54 gr.

This precious necklace is composed of a series of gold elements assembled on a large braided gold chain; 12 oval box-setting made of granules, braided and twisted gold wires decorated at the base with a small pearl. In each box-setting a roman green chalcedony intaglio. Each element is alternated by 4 gold spherical beads. From left to right the intaglios show: goat and tree; male bust facing left; young faunus playing the double flute in front of a column; Gryllos composed by a female bust conjoined with two silenos masks; a warrior; seated satyr near a tree; a running erote with a panther; a draped offerer; Venus Victrix; winged Nike; Fortuna Tyche; Venus with sea attributes. This model is a perfect example of the Revival Jewelry of the 19th century, assembling both ancient roman and modern elements. This model can be related to the Castellani Archaeological Revival necklace in the Museo Nazionale Etrusco di Villa Giulia in Rome (inv. 85013). The story of Giacinto Melillo (1846-1915) is intertwined with Alessandro Castellani's, when he put him under the direction of his first workshop in Naples in 1863. At this time, Melillo was only 18-19 years old and considered much more than an apprentice, more even than a normal employee: Augusto Castellani declared in 1878 that much of his brother's jewellery was actually Melillo's work.

A eulogy of the work of Giacinto Melillo was published in 1896 by a celebrated collector, count Michel Tyskiewicz. "Naples does not shine in the perfection of its pseudo-antique jewellery. The treatment is coarse, heavy, pretentious and often absurd. Yet Naples possesses a goldsmith of the first order in Mr Melillo, who has far surpassed the work of the Casa Castellani in Rome. Whilst Carlo Giuliano had already taken-over the London shop, Melillo then took-over the ownership of the Naples workshop in 1870, and he immediately started trading under his own name. Melillo in the 1870's was still producing unsigned Castellani-type jewels, that were sold through Alessandro Castellani.

An Archeological Revival necklace, Museo Etrusco di Villa Giulia, collection Castellani donated by Alfredo Castellani in 1919, inv. 8513. See also: Geoffrey Munn, "Giacinto Melillo: a pupil of Castellani", The Connoisseur, vol. 196 (1977), pp. 20-22; Geoffrey Munn, Les bijoutiers Castellani et Giuliano. Retour à l'antique au XIXe siècle, Fribourg 1983

European collection, acquired on the market, early 2000's.

£ 15.000 - 20.000





405

**A PONIATOWSKI CARNELIAN INTAGLIO SET IN A MODERN GOLD NECKLACE.
MYTHOLOGICAL SCENE WITH HOMER**

19th century

400 mm circa; stone 24x33 mm; 31,88 gr.

A large Neoclassical carnelian intaglio engraved for the Prince Stanislas Poniatowski (1754-1833). Above the greek pseudo signature (pretending to be a work of the ancient engraver Allion), it depicts "HOMER PLAYING THE LYRE ATTENDED BY FAME AND A GENIUS". This beautiful gem is set in a modern gold brick-link necklace.

Published: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski , Florence 1830-1833, no. VIII.6.3 ; James Prendeville, Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq , London 1841, no. 1207; Hadrien Rambach, « The Gem Collection of Prince Poniatowski », in American Numismatic Society magazine , vol. 13- 2 (2014), pp. 34-49, fig. 16

From the collection of Prince Poniatowski; offered at auction at Christie's (London), 29 April - 21 May 1839, lot 2460; purchased by John Tyrrell; part of a group of gems pawned to Frederick John, 5th Baron Monson (1809-1841), inherited by his estate; offered at Christie's(London), 27 June 1854, lot 77.

£ 5.000 - 7.000



406

A LATE 19TH CENTURY GOLD NECKLACE WITH A TWO-LAYERED AGATE CAMEO. HEAD OF BLACKMOORE.

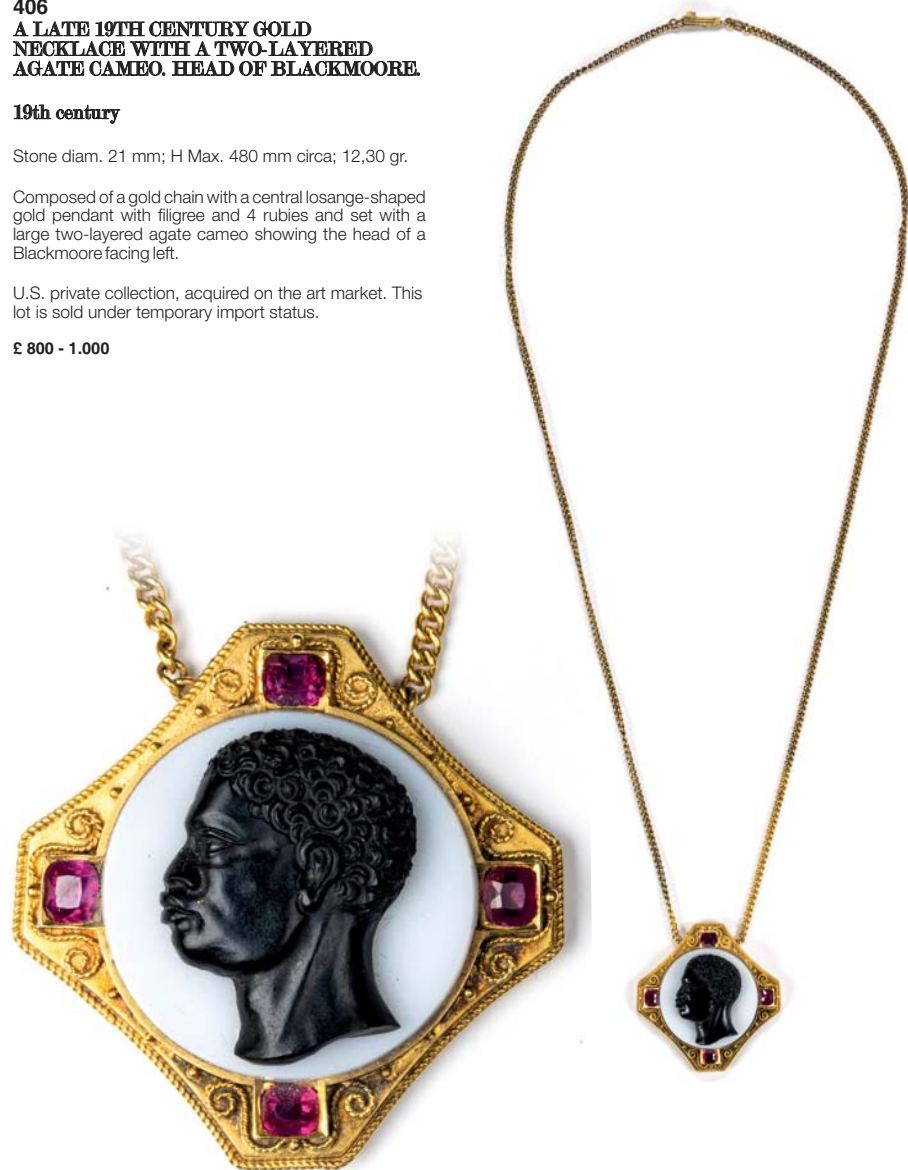
19th century

Stone diam. 21 mm; H Max. 480 mm circa; 12,30 gr.

Composed of a gold chain with a central losange-shaped gold pendant with filigree and 4 rubies and set with a large two-layered agate cameo showing the head of a Blackmoore facing left.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 800 - 1.000



407

A GOLD NECKLACE SET WITH 5 ONYX CAMEO. EROTOTES.

Late 19th century

H max. 560 mm circa; Stone min. 9x14 mm; Max. 20x28 mm; 20,95 gr.

The necklace consisting of flower elements each joined by two small gold chains and gold settings with 2 cameos respectively figuring a putto with a bow and a putto playing with a dog. The central pendant is a large cameo in a gold frame showing 4 dancing putti (cracks). Below, attached to the central pendant by 4 gold chains an other onyx cameo showing a putto on a raft sailing (crack); at the end suspended by two gold chains the latter cameo showing a putto against a column. Missing elements on the necklace and numerous restoration with (probably) tin solders.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.500 - 2.500



408

**A VICTORIAN GOLD BRACELET WITH SEVEN ROMAN HARDSTONES
INTAGLIOS AND CORAL ROSES. VARIOUS SUBJECTS.**

Stones: 2nd-3rd century A.D.; Mounting: 19th century

185 mm; stone min. 8x11 max. 10x16 mm; 27,31 gr.

From left to right: red jasper intaglio with a laureated male bust; a burnt agate intaglio with winged Nike; red jasper intaglio with Mount Argaios, two stars and laurel wreath; three layers agate intaglio with standing Hercules holding the club; carnelian intaglio with Hermes; red jasper intaglio with a Gryllos; carnelian intaglio with Offerer. Wear marks. Each intaglio is set in a gold box-setting linked by a double chain ornamented by two coral roses cameos.

U.K. collection, acquired on the british art market.

£ 3.000 - 5.000



409
A GEORGIAN GOLD NECKLACE WITH PEARLS
AND AGATE GEMSTONES.

18th century

370 mm circa; Stone min. 7x10 mm; max 9x12 mm; 18,51 gr

Composed of a double gold chain set with 15 box settings adorned with pearls and agate cameos depicting portraits, among them, Moores heads, noblemen and women.

U.K collection acquired on the art market

£ 2.000 - 3.000



410
A LOT OF 11 ITEMS INCLUDING A MISCELLANEA OF CAMEOS,
INTAGLIOS, A MICROMOSAICO AND AN HARDSTONE INTARSIO.
VARIOUS SUBJECTS AND VARIOUS MATERIALS.

18th - 19th century

Dim max 24 x 29 x 7 mm ; min. 10 x 12 x 3 mm

From left to right: bunch of flowers on hardstones intarsio; a micromosaic showing Piazza San Pietro in Rome; a coral cameo with bust of a woman; lava stone cameo with bust of Bacchante; an agate cameo showing a seated priestess pouring water in a cup; a black hardstone intaglio with bust of a lady facing right; a roman carnelian intaglio showing a standing soldier (Mars ?); an agate intaglio with portrait of a man facing left; an agate intaglio with portrait of an helmeted man facing left; a glass cameo with bust of a Lady facing right; an agate cameo with portrait of a god facing left. Small missing and wear marks.

£ 400 - 600



411

A LARGE AGATE ONYX CAMEO SET IN A GOLD ENAMELED BROOCH. POSEIDON WITH THE SEAHORSES.

19th century

Stone 20x28 mm; Brooch 38x40; 12 gr

The divinity is depicted with a muscular naked body, seated on a shell (which acts as a chariot) pulled by two sea horses. The stone is characterized by multiple alternating white and dark layers, used with skill by the engraver. The stone is chipped on top and is mounted in an elegant gold brooch chiseled with green and white enamels.

U.K private collection

£ 2.000 - 4.000



412

A LARGE VICTORIAN GOLD BROOCH SET WITH 12 HARDSTONES INTAGLIOS. VARIOUS SUBJECTS.

Brooch: 19th century, gems: 2nd century A.D. to 17th century

Stone min. 7x10 mm; max 16x17 mm; 25,90 gr

From the top: a Roman red jasper intaglio with seated Ades; a Roman carnelian intaglio with a standing figure near a tripod; a Roman dark green jasper with a quadriga of Helios; a Roman red jasper intaglio with eagle devouring a pray; a dark stone intaglio with a gryllos (jasper?); a carnelian intaglio with two animals; a postclassical intaglio with a faun holding a kylix; a Roman carnelian intaglio with an offerer; the central gem is a postclassical agate intaglio with a philosopher portrait; the last three, from left, are: a Roman carnelian intaglio with Spes; a Roman carnelian intaglio with Mars; a Roman carnelian intaglio with Athena.

U.K private collection

£ 2.000 - 4.000



413

A FINE PERIDOT CAMEO SET IN AN ENAMELED BROOCH. BUST OF BACCHANTE.

Late 19th century

Stone 9x13 mm; Brooch 29x47 mm; 9,52 gr

This brooch is based upon several similar enameled jewels design attributed to Carlo Giuliano (Italian, active England ca. 1831-1895). Some missing for the enamel and for the pin brooch on the backside (it was converted into a ring). Beautiful green peridot used for engrave the bust of a Bacchante. Wear marks.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 3.000 - 4.000



414

A LARGE CARNELIAN INTAGLIO SET IN GOLD ENAMELED BROOCH WITH DIAMONDS. HERCULES SECURING CERBERUS.

19th century.

Stone 22x29 mm; Brooch 37x40 mm; 11,97 gr

Hercules, facing the entrance to the Inferos, firmly secures Cerberus, holding his fierce three heads between his legs. To the left, the club; to the right, the lion's skin. The gem, rectangular in shape with rounded edges, is mounted in a precious brooch with floral motifs and bows embellished with six diamonds and enamel decorations. The scene takes place horizontally but is based on a Poniatowski gem that instead shows the scene vertically.

For the same subject, see: Beazley Archive - Poniatowski database T431, carnelian intaglio HERCULES SECURING CERBERUS signed ΑΠΟΛΛΟΝΙΔΟΥ; current Collection: Paris, Cabinet des medailles, Bibliotheque nationale de France: H 2937, inv 433

Previous Collections: Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): II.325

U.K private collection

£ 3.000 - 4.000

415

A CARNELIAN INTAGLIO SET IN A GOLD RING. PORTRAIT OF A GENTLEMAN.

18th century

Stone 13x20 mm; int. size 15x17,5 mm; 5,19 gr.

Interesting and unusual private portrait of a young gentleman, probably French, facing left. The effigy is characterized by thick hair. Beautiful bright red color of the stone in the original coeval ring.

French collection, late 19th ; European collection, acquired on the market, early 2000's.

£ 2.000 - 3.000



416

A LARGE CARNELIAN INTAGLIO SET IN A LATER GOLD RING. ALLEGORICAL SCENE.

17th - 18th century

Stone 20x23 mm; int. Size 17,5x23 mm; 11 gr.

A partially naked female figure, covered only by a cloak, lovingly embraces a handsome young naked warrior wearing only a helmet and a cloak. Probably Venus and Mars. The male figure holds a shield on which a heraldic coat of arms is depicted consisting of a cup surmounted by a radiant sun (this type of sun recalls the Gonzagas). Behind, some plants. Beautiful execution and color of the stone.

U.K. private collection

£ 2.000 - 3.000



417

A NEOCLASSICAL CARNELIAN INTAGLIO BY BERINI SET IN A GOLD RING. MALE PORTRAIT.

18th-19th century

Stone 16x23 mm; int. Size 18x20 mm; 9,86 gr.

The effigy is turned to the right, with a tunicated bust, wavy hair held by a band (taenia), a broad forehead, an aquiline nose, a slightly open mouth with a grimace of power, the marked features typical of a ruler or of a general. Possibly a portrait of a noble in the guise of a Hellenistic Greek ruler ("ritratto all'antica"). On the cut of the neck, the signature BER for Antonio Berini (1770-1861). Beautiful execution and attractive vivid red color of the stone.

U.K. private collection acquired on the art market.

£ 6.000 - 8.000





418
AN AGATE CAMEO SET IN A GOLD
PENDANT. BUST OF AN HELMETED
WARRIOR.

18th century

Stone 28x35 mm; H max 50 mm; 11,83 gr

Possibly the portrait of a private person in heroic guise. The helmeted head is in profile to the left, while the bust is almost frontal, partially covered by a cloak, with the strap of the sword sheath visible. The helmet is decorated with a running griffin and a sphinx. The man is characterized by peculiar facial features and long wavy hair. Nice four layered agate work.

U.K. private collection acquired on the art market.

£ 1.000 - 2.000



419
A FINE NEOCLASSICAL PONIATOWSKI
CARNELIAN INTAGLIO SET IN A GOLD
PENDANT. PORTRAIT OF POLLA
ARGENTARIA.

19th century.

Stone 20x23 mm; H max 42 mm; 16,77 gr

The portrait is facing left. In the field, the inscription POLLA ARGENTARIA (wife of the roman poet Lucano). The gemstone has slightly signs of wear and is set in an elegant "Hercules knot" motif swivel pendant.

Beazley Archive - Poniatowski database: reference no. 1839-2088

From the S.A. Poniatowski gems collection. Published in the Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): IX.3.40 Christie's, London: 1839-2088

£ 3.000 - 5.000



420

**A LARGE GRAND TOUR GLASS
IMPRESSION SET IN A GOLD PENDANT.
FOUR DEITIES INSIDE THE ZODIACAL
CIRCLE.**

19th century

Diam. 58 mm; H max 83; 65,12 gr

After a large carnelian intaglio executed in the 16th century from the French Royal collection (Collection de Louis XIV, Cabinet du Roi; actually Paris BNF - Cabinet des médailles). The scene is composed by a central area with enthroned Zeus, standing Apollo and Hermes with Neptune, surrounded by the twelve zodiacal signs. This intaglio, the so called "Zodiaque", is after a drawing of Raphael engraved by Marcantonio Raimondi (1480-1534). This dark glass cast impression is taken after this stone during the Grand Tour Era and it is mounted in a solid gold pendant.

Brown, Clifford Malcom. Engraved Gems. Survivals and Revivals. Washington : 1997, p. 199 et 221, n°101. Chabouillet, Anatole. Catalogue général et raisonné des camées et pierres gravées de la Bibliothèque impériale. Paris : 1858, n°2391.

Mariette, Pierre-Jean. Traité des Pierres gravées. Paris: 1750, II, pl.I. BNF Medailles at Antiques Archive: inv.58.2391 for the original stone intaglio (model).

U.K private collection

£ 1.000 - 2.000



421

**AN ETRUSCAN MODERN REVIVAL GOLD
MASK OF A GORGONA.**

19th - 20th century

H max 50 mm; 33,40 gr

Gorgona apotropaic solid gold mask with open jaw showing sharp teeth and tongue. Slight wear mark. Probably used originally as a pendant.

U.K private collection

£ 1.000 - 2.000



422

**A FINE NEOCLASSICAL CARNELIAN
INTAGLIO SET IN A GOLD STICK PIN.
MENELAUS CARRYING THE BODY OF
PATROCLUS.**

18th - 19th century

Stone 17x21 mm; H max 54 mm; 4,26 gr

Inspired by the models of classical statuary, this powerful scene depicts Menelaus carrying the lifeless body of Patroclus with his shield (or Ajax and Achilles). The anatomical details and the expressive rendering are engraved with great art. In the field, a cartouche with a Greek name in genitive, probably a signature (to be identified); possibly "ΓΗΕΑΡΔΟΥ". Hatched border. The gem has signs of wear and light internal burn.

U.K private collection

£ 3.000 - 4.000



423
A SARDONYX CAMEO SET IN A GOLD
STICK PIN, THEATRICAL MASK.

19th century

Stone 17x21 mm; H max 80 mm; 9,05 gr

Frontal mask of theatrical type, engraved in high relief using the brown layer of the agate on a white ground. The effigy is characterized by ancient Roman-style braided hair, a wide open mouth and a furrowed forehead in an almost dramatic expression. Fine execution.

U.K collection acquired on the art market

£ 1.500 - 2.500



424
A NEOCLASSICAL AGATE INTAGLIO SET
IN A GOLD STICK PIN, JULIO-CLAUDIAN
PORTRAIT.

19th century

Stone 10x12 mm; H Max. 64 mm; 3,18

This fine engraved portrait of a laureated Julio Claudian emperor can be identified as Augustus. The stone is set in an elegant gold stick pin with intertwined elements in the revival archeological style.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 1.500 - 2.000



425
A RARE BICOLOR JASPER INTAGLIO SET IN A GOLD RING.
VENUS ON A DOLPHIN.

18th- 19th century

Stone 14x21 mm; int. Size 17x18,5 mm; 16,57 gr.

Venus rides a dolphin swimming to right. The figure leans in an almost acrobatic pose, leaning with her right elbow on the rounded head of the animal, with her right foot instead on the tail. With her left hand, the figure holds a drapery that flies with the wind, while her left foot is immersed in the blue water of the sea, rendered in an extraordinary way by the artist who masterfully uses the two colors of the stone. Slight wear marks.

U.K. private collection

£ 5.000 - 6.000



426
A FINE NEOCLASSICAL SIGNED
CARNELIAN INTAGLIO SET IN A
GOLD RING. EROS RIDING A LION.

18th- 19th century

Stone 12x16 mm; int. diam 17 mm; 6,45 gr.

Allegory of "AMOR OMNIA VINCIT", with Eros riding and taming a lion with a whip; the animal touches a goat skull with a paw. Ground line. Below, the pseudo ancient Greek signature "AΛMON" (Neoclassical). Very fine execution. Scratches and signs of wear.

U.K collection acquired on the art market

£ 2.000 - 3.000



427

**A FINE NEOCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD SEAL
WITH A BANDED AGATE MOORE HEAD. ROMAN MALE PORTRAIT.**

18th century

H max. 37 mm; stone 15x16 mm; 13,18 gr.

A fine portrait of an elderly Roman with close-cropped hair and a wart on his chin. The head is characterized by a pointed nose, narrow lips and pronounced chin, wide neck with goitre, small ear, close-fitting hair. This fine intaglio is apparently the exact copy of an ancient roman chalcedony intaglio, from George James Howard coll., 9th Earl of Carlisle. The stone is set in a splendid gold fob seal composed by a leaves ornamental patterns attached to the bezel, ending with a finely carved banded agate moore head with an additional chiseled plants pattern motifs with a suspension ring. Very good condition.

Marie-Louise Vollenweider, Die Portratgemmen der romischen Republik, Tafel 65 (description p. 42). The original stone is a chalcedony from British Museum coll. No. 1890,0601.59

U.K. collection, acquired on the british art market.

£ 3.000 - 5.000



428

**A FINE GRAND TOUR GOLD BANGLE WITH A NEOCLASSICAL AGATE
INTAGLIO. ALLEGORICAL SCENE**

19th century

Stone 18x26 mm; int. Size 48x58 mm; 41,95 gr.

PIERRET Ernesto (Born in Paris, 1824). A Gold bangle bracelet set with a large agate intaglio.
Circa 1860

Of archaeological revival design, the oval intaglio, possibly a merchant's seal, within a rope twist surround, two scrolls to either side, the bangle inscribed 'SALVE', translating s the Latin for 'Hail'. The intaglio shows a Victory riding a quadriga to the left, on top an eagle holding a laurel wreath in its beaks and thunderbolts in its paws. Beneath, portrait of a youth facing left, mouse inside a ring and grasshopper on ear of corns. Inscription retrograde 'M.IVLI'.

Ernesto Pierret was one of these jewelers. Born in Paris in 1824, Pierret moved to Rome in the 1840s, where he trained as a goldsmith. Historians speculate that he may have been apprenticed under Castellani, as Pierret's style was very similar to – and often compared to – the more popular Castellani. In 1846, Pierret opened his workshop. It was then that he began to build a reputation. The opening of his studio took place directly after his marriage to Virginia Crespi, the daughter of a wealthy lawyer. These family connections allowed him to move his studio to Rome's illustrious jewelry and artist district, where Pierret began to prosper.

U.K. private collection acquired on the art market.

£ 5.000 - 7.000



429

A LARGE CITRINE SCULPTED HEAD. THE VEILED VIRGIN MARY.

19th century

H max 37 mm

Splendid sculpted work in the round depicting the veiled Virgin Mary, with her face tilted to the right and facing upwards, in mystical contemplation. Devotional subject. Attractive bright and intense yellow color of the stone with golden tones. The head ends in a small cylindrical termination probably to fix it in a support. Mirror polishing. Traces of a red inscription under the cut of the neck, perhaps from an old collection. Small defects and light internal cracks. Wear marks.

U.K. private collection acquired on the art market.

£ 2.000 - 4.000



430

A MOTTLED GREEN JASPER OR SERPENTINE SCULPTED HEAD OF A FAUN.

19th century A.D. or later

H 55 mm

The head slightly turned, is characterized by young features; almond shaped eyes, straight nose, full lips and rounded chin. The front is surmounted by short thick hair with hair fork on the right. The ears are pointed. Probably a Grand Tour production, after the Antique. Broken on the base of the neck.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.500 - 2.500



431

**A CISELED GOLD BOX SET WITH A LARGE TWO-LAYERED AGATE
CAMEO ON THE LID. THE WEDDING OF CUPID & PSYCHE**

19th century

45x79xH 26 mm; 97,20 gr

Yamsk jasper cameo snuff box depicting the famous scene of the Wedding of Cupid and Psyche mounted in a gold snuff box attributed to the Yekaterinburg Lapidary (circa 1820-1830). Likely an imperial presentation snuff box or diplomatic gift from the imperial cabinet. The snuff box lid corresponds to a yamsk Jasper in the Hermitage Museum (inv. no. K-5720) which entered in the collection circa 1826 during the reign of Czar Nicholas I while the Imperial Lapidary was under the management of Yakov Vasilievich Kokovin. The cameo scene is after an ancient onyx cameo by the gem engraver Tryphon formerly in the collection of P.P. Rubens (Boston, Museum of Fine arts). Presence of the mark ET on the metal frame of the box, probably for ETRANGERE, so imported through the custom in France. Very good condition. Minor missing on the stone and wear marks.

Russian Imperial Cabinet, presumably as a diplomatic gift or presentation snuff box. Christie's, Geneva, November 19, 1980, Lot 302; Christie's, London, Opulence: Silver, Gold Boxes, 19th Century Furniture & Works of Art, November 29, 2016, Lot 78. U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 8.000 - 12.000



432

**A NEOCLASSICAL TWO-LAYERED
AGATE CAMEO.
PORTRAIT OF TSAR ALEXANDER I OF
RUSSIA.**

19th century A.D.

27x35x7 mm

Emperor Alexander I of Russia (1777-1825) was one of the key figures in the downfall of Napoleon. Having forced the French into a humiliating retreat from Moscow, on 31 March 1814 Alexander marched into Paris forcing Napoleon to abdicate. In this cameo the portrait is facing right and it is engraved with great art. A possible attribution might be found in the Roman gem engraver Giuseppe Girometti (1780 - 1851). Originally set in a silver box marked for Elkington & Co.

For comparison see: Hermitage Museum (inv. No K-1100), a capita jugata portrait of Alexander and his wife Empress Elizabeth Alexeievna. See also Kunsthistorisches Museum, Wien, Kunstkammer inv. No. Antikensammlung, XII 472 by Giuseppe Pichler; Hermitage Museum inv. K-1096; P.B. Stefanelli, La Collezione Paoletti n. 346.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 2.000 - 3.000



433

**A NEOCLASSICAL
CARNELIAN INTAGLIO. AJAX
KILLING THE ANIMALS.**

Late 18th- Early 19th century

15x20x4 mm

This scene appears to be a prototype for the Poniatowski Gems with the same theme. A similar intaglio was engraved by Giovanni Calandrelli (1784-1853; see the drawing n° VI.3, p. 95 in Platz-Horster, L'antica maniera). Ajax mad, is depicted with a sword killing the animals of the greeks (a ram). Wear marks. Made as an ancient revival.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.500 - 2.500



434

**A NEOCLASSICAL CHALCEDONY
INTAGLIO SIGNED J.S. BRUN (1792-1860 CIRCA). ORESTES IN FURY.**

First half of 19th century

26x31x7 mm

This scene, with some variations, is recorded in the Paoletti collection, inv.n°.MR27830 (see L. Pirzio Biroli Stefanelli, La collezione Paoletti, Rome, 2012, vol.VIII.I.n°2). Behind the groundline, the signature J.S. Brun. Joseph Silvestre Brun was a French gem engraver, student of François Lemot, François Jouffroy and Nicolas Augustin Matte. Brun was awarded the First Prize of Rome medal engraving in 1817 based upon a depiction of Androcles and the lion. He also executed a silvered bronze medal in 1825 to celebrate the coronation of Charles X of France in Reims.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



435
A NEOCLASSICAL NICOLO INTAGLIO SIGNED MICHELINI. AESCULAPIUS.

19th century

15x20x2 mm

On the back of the gem, the typical signature "Michellini" engraved with the diamond point (Luigi Michellini, 1798-1858); above, a number, below also is specified the type of stone with "Nicolo". Standing figure of Aesculapius facing left, with frontal body and head turned in profile. With his right hand he holds the scepter with the intertwined snake, with the left he holds a snake leaning his elbow against a column. Light wear marks.

U.K private collection

£ 800 - 1.200



436
A NEOCLASSICAL
NICOLÒ INTAGLIO SIGNED MICHELINI.
EROS BRINGS THE WEAPONS OF MARS TO VENUS.

19th century

15x20x2 mm

To the left, Eros walks towards Venus sitting on a rock on the right side. The young man holds a spear pointing downwards and offers a helmet to the deity. Venus is dressed in a tunic and is flanked by armor resting on the rocks. Scene inspired by ancient models. Light signs of wear. On the back of the gem, the typical signature "Michellini" engraved with the diamond point (Luigi Michellini, 1798-1858); below also is specified the type of stone with "Nicolo".

U.K private collection

£ 1.000 - 2.000



437
A LARGE NEOCLASSICAL CARNELIAN INTAGLIO. AURORA ON THE CHARIOT.

19th century

31x37x5,5 mm

The figure is represented riding a biga above clouds. On top, a winged Eros holding a torch. In front of the biga, a star. Very nice polishing of the engraving. Fine execution, close to the Pichler's and Cerbara's intaglios with the same subject. Attractive honey tone. Slight wear marks.

U.K private collection

£ 2.000 - 3.000



438
A LARGE
AGATE INTAGLIO. PERSEUS FREEING ANDROMEDA.

Early 19th century

34x37x4 mm

The mythological scene is composed of Perseus on the right helping Andromeda to descend from the rocks to which she had been chained. At the bottom, under the baseline, a snake to symbolize the monstrous creature defeated by the hero to free Andromeda. In the background, two doves hold in their beaks a ribbon wound between the two figures, symbol of triumphant love. The scene, excluding the presence of the doves and the snake, is based on an ancient Roman marble bas-relief already well known in the 18th century (Rome, Musei Capitolini). Some engravers, including Giovanni Pichler (1734-1791) carved this scene. The intaglio, engraved on a treated carnelian, is characterized by a thin white layer to obtain an elegant contrast effect. The same type of stone is also engraved by famous artists such as Morelli. Slight superficial crack in the central area of the stone. This carnelian has been treated with alkali and heat (not honey).

"Multum in parvo" (Wartski's catalogue of egraved gems): p. 114 n. 63; p. 122 n. 68 and p. 130 n 73 (same type of stone and style, by Niccolò Morelli 1771-1838).

U.K private collection

£ 3.000 - 5.000



439

**A GREEN GLASS IMPRESSION SET IN
A SILVER RING - FOB. MAN WITH AN
HORSE**

19th century

Glass 18x24 mm; Int. size 18x19 mm; 11 gr

Probably Alexander the Great taming Bucefalus, after the statuary group on the Quirinal Hill in Rome (I Dioscuri). Groundline. Signed FIDIAE. Wear marks.

P.J. Mariette, *Traite des pierres gravees*, p. 97 n. XCVII.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 400 - 600



440

**A GRAND TOUR GLASS PASTE CAST
IMPRESSION AFTER AN INTAGLIO.
HERCULES SUBDUED BY EROS.**

19th century

14 x 24 x 4 mm

The hero is walking right, naked holding the club and wearing the lion skin. On his back, on top of him, a winged Eros. Allegory of Love triumphing over Strength. Wear marks.

From the collection of an european gentleman,
acquired on the art market

£ 400 - 500



441

**A GLASS IMPRESSION SET IN A GILDED
FOB SEAL. VENUS AND MARS.**

18th-19th century

Glass 14x19 mm; H 21 mm; 8,64 gr

Grand Tour Era glass impression after a prase intaglio in the collection of the King of France (inv.58.2296). Eros crowns Mars and Venus. The god of war holds a shield, while the goddess of beauty leans against an altar. Wear marks.

Chabouillet, Anatole. *Catalogue général et raisonné des camées et pierres gravées de la Bibliothèque impériale*. Paris : 1858, n°2296.

Mariette, Pierre-Jean. *Traité des Pierres gravées*. Paris : 1750, t.II, n°XX.

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 300 - 500



442

**A SILVER BOX WITH A GLASS
IMPRESSION. BUST OF JUPITER**

19th century

H Max. 56 mm; Diam. 90 mm

Large glass intaglio from an impression of an ancient cameo from the 2nd century B.C., representing the bust of Jupiter Ægioclus, known under the name of "Cameo Zullian". Found in Ephesus, it is kept today in the Archaeological Museum of Venice. The god, bearded, wears a crown of foliage and the aegis. The molding was executed in very thick glass surrounded by a silver box.

For a similar exemplar see: *Cabinet des Médailles*, Paris, AA.VA.11

U.S. private collection, acquired on the art market.
This lot is sold under temporary import status.

£ 800 - 1.200



443
A GRAND TOUR TWO-LAYERS GLASS
PASTE CAMEO. PORTRAIT OF AUGUST.

19th century

8x10x3 mm

The emperor is facing left. Small lack on the tip of the nose. Wear marks.

U.S. private collection, acquired on the art market.
 This lot is sold under temporary import status.

£ 200 - 300



444
A LARGE REVIVAL ONYX ENGRAVED SCARAB.
HELMETED WARRIOR ON A HORSE.

18th century

18x25x15 mm

Pierced lengthwise. The back is carved in a naturalistic way. The reverse is engraved with a naked warrior riding an horse to the left. Hatched border. Chips on the edge. Typical of the Etruscan Revivals scarabs production.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 1.500



445
A LARGE CITRINE INTAGLIO. DANTE AND BEATRICE.

19th century

Diam. 31x14 mm

The scene depicts a famous episode of the Italian literature when the poet Dante Alighieri saw Beatrice Portinari walking in Florence. The landscape on the background shows the Florentine bridge on the Arno. The large stone is pointed and faceted in the backside. Nice neo-renaissance revival scene.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 1.000 - 2.000



446
A GLASS IMPRESSION SET
IN A GEORGIAN GOLD RING. ALLEGORICAL MOURNING SCENE.

18th century

Glass 19x22 mm; Int. Size 19x21 mm; 9,53 gr

A draped female figure leans with her right arm on an urn, pointing upwards in the direction of the rays of light coming out of the clouds; in her left arm she holds a scroll with the following inscription: "I KNOW THAT MY REDEEMER LIVETH JOB XIX 25". On the base of the plinth the initials ES. Below, a skull. Lovely amber color. Wear marks. Allegorical scene symbolizing the Triumph of the Faith over mortality.

TASSIE- RASPE 14805.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 800 - 1.200



447

A GEORGIAN GOLD MOURNING RING WITH AN AGATE CAMEO. SEATED WOMAN WITH BURNING ALTAR.

18th century

Stone 12x14 mm; Int. Size 16x19 mm; 2,34 gr

The female figure is seated on the ground, in an attitude of sadness and funeral lament. His face is turned towards a burning altar. The cameo is cracked.

U.S. private collection, acquired on the art market.

This lot is sold under temporary import status.

£ 800 - 1.000



448

A GLASS IMPRESSION SET IN A GOLD RING. MASK OF A FAUN.

18th century

Glass 10x12 mm; Int. Size 14,5x15 mm; 4,17 gr

A three layers glass impression after a Renaissance (or ancient?) intaglio with the mask of a faun slightly in three quarter. The depiction is quite close to the n. 714 and n. 668 Marlborough gems. This mask resembles also that of a Centaur from the Parthenon marble frieze of the Centauromachia. Wear marks. Traces of tools on the gold bezel.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 800 - 1.000



449

A GRAND TOUR GLASS IMPRESSION SET IN A GOLD RING. DYONISIAIC PROCESSION WITH DRUNK SILENUS.

18th - 19th century

Glass 12x15 mm; int. Size 18x22 mm; 1,65 gr

The scene is composed of Bacchic procession with satyres, Pan playing the flute and a drunken Silenus on a donkey. Groundline. Beneath, signature "ΣΟΛΩΝΕ-Ε". Wear marks.

U.K. private collection

£ 1.000 - 1.500



450

A GRAND TOUR GLASS CAST IMPRESSION. MYTHOLOGICAL SCENE.

18th - 19th century

25x32x6,5 mm

On the right, Hercules seated on his lion skin with the club, hands tied behind his back; next to it a double human face like a gryllos. On the left, a standing female figure, probably Dejanira (?) with an Erote riding a creature (a chip prevents the complete reading of the scene). Above, another Erote with a lyre. Probably a Renaissance allegory of the triumph of the Love. The model seems to be inspired by an ancient intaglio from the Granducal Collection called "Sigillo di Nerone" with Apollo and Marsyas. The glass impression instead seems to be stylistically after a Renaissance stone. Wear marks and chips on the edge.

U.K private collection

£ 800 - 1.200



451

**A NEOCLASSICAL AGATE
CAMEO SET IN A GOLD RING.
DEXTRARUM JUNCTIO.**

19th century

Stone 7x8 mm; int. diam 16 mm; 2,32 gr

The thin rounded hoop is surmounted by a high oval box-setting with an agate cameo of Dextrarum Iunctio. Very popular subject during the Roman Age, this effigy represents the marriage union or political alliance.

U.K. private collection

£ 1.000 - 1.500



452

**AN ORANGE GLASS IMPRESSION SET IN
A GOLD RING. HEAD OF ALEXANDER
THE GREAT.**

18th - 19th century

Stone 14x16 mm; int. Size 15x21 mm; 5,04 gr

The head of the ruler in Hercules is facing left. The orange glass color is perfectly imitating the carnelian stone.

U.K. private collection

£ 1.500 - 2.000



453

**A GLASS IMPRESSION SET IN A GOLD FOB SEAL. PORTRAIT OF
GUSTAVUS ADOLPHUS KING OF SWEDEN SIGNED JACOBSON.**

End of 18th century

Glass 19x22 mm; H 28 mm; 7,80 gr

Grand Tour Era glass impression after an intaglio depicting the portrait of Gustavus Adolphus king of Sweden (1594-1632) by a member of the Danish Jacobson dynasty of engravers, probably Solomon Aaron Jacobson (1754-1830). Slight wear marks. Salmonsens's Store Illustrerede Konversations-Lexicon with the Jewish Encyclopedia.

U.S. private collection, acquired on the art market. This lot is sold under temporary import status.

£ 600 - 800



454

**A GRAND TOUR PONIATOWSKI GLASS
CAST IMPRESSION. MENELAUS
DESPOILING THE BODY OF PISANDER
[CASSANDER].**

19th century

32 x 35 x 7 mm

Beautiful mythological scene signed KPOMOY (by Kromos). Dark orange color. Wear marks.

This glass impression is after a cornelian intaglio. The original stone is published in Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 791. Previous Collections: Catalogue des pierres graves antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): V.62 (Beazley Archive database).

U.K. private collection acquired in the British art market.

£ 400 - 600



455
A LARGE CORAL CAMEO SET IN A GEORGIAN GOLD RING.
BEARDED HEAD OF A RIVER GOD.

17th- 18th century

Cameo 17x26 mm; int. Size 19x21,5 mm; 19,19 gr.

With a large chiseled hoop with floral patterns expanding upwards onto an oval bezel set with a large coral cameo; the frontal face is characterized by a thick long beard and moustache, a flat large nose, small globular eyes with heavy eyelids and a protruding front head. The frontality as well as the features reminds some Italian Renaissance masks depicting river gods. Hallmarks inside the bezel (15, 625, b, and sterna). This unusual male bearded portrait can be identified with a river god even if, however, the face resembles a Silenus and the hair seems to recall the Asian art.

U.K. private collection

£ 2.000 - 3.000



456
A LABRADORITE CAMEO SET IN A GOLD RING. GROTESQUE MASK.

19th century

Cameo 15x17 mm; Int. size 17x20 mm; 8,74 gr

The mask is carved in high relief and is characterized by a crown of leaves and bunches of grapes. The mouth is open in a smiling grin. The eyes are set with two diamonds. The stone has beautiful iridescent blue tones typical of this variety.

U.K. private collection

£ 2.000 - 3.000



457
A ROUND MICROMOSAIC SET IN A GOLD RING. DYONISIAC MASK.

19th century

Mosaic diam. 23 mm; int. Size 18x20 mm; 12,28 gr.

Frontal mask of a Silenus with a wreath of bunches and leaves of grapes. Beautiful polychromy. Probably Italian.

U.K. private collection

£ 2.000 - 3.000



458
AN OCTAGONAL MICROMOSAIC SET IN A GOLD RING.
THE COLOSSEUM.

19th century

Mosaic 22x35 mm; Int. Size 17x25 mm; 15,70 gr.

Polychrome effigy of the famous ancient monument, symbol of the Eternal City. Probably Italian.

U.K. private collection

£ 2.000 - 3.000



459

**A LARGE GRAND TOUR MICROMOSAIC SET IN A WOODEN FRAME.
DOVES OF PLINY ON A FOUNTAIN.**

18th century

Diam. 77 mm

In the Circle of Giacomo Raffaelli (February 2, 1753 – October 11, 1836). These doves, known as the Capitoline Doves or Doves of Pliny, appear frequently as the subject of micromosaics. The image comes from a Roman floor mosaic discovered in 1737 at Hadrian's Villa in Tivoli, which in turn is believed to be a copy of a lost ancient Greek mosaic at Pergamon. The original is described by Pliny the Elder in his *Naturalis Historia* (XXXVI, 184): "There is a stupendous dove which drinks and darkens the water with the shadow of its head, while others sun themselves and scratch themselves on the edge of a cantharus".

The same subject was repeated by Giacomo Raffaelli on at least five other occasions, and the oldest specimen known to date, dated 1778, is the one kept in the British Museum in London, while the others are in the Paul Getty Museum in Los Angeles, the Vatican Museums, the Gilbert Collection in London and the Savelli Collection in Rome.

J. Hanisee Gabriel, *The Gilbert Collection Micromosaics*, Londra 2000, p. 14;

M.G. Branchetti, *Collezione Savelli. Mosaici minuti romani*, Roma 2004, p. 19 Anna Maria Massinelli, *Giacomo Raffaelli (1753 -1836) Maestro di stile e di mosaico*, Inprogress S.r.l. 2018,

U.K private collection

£ 2.000 - 3.000



460

**A RARE SET COMPOSED BY A GEORGIAN RING WITH THREE
INTERCHANGEABLE STONES.**

End of 18th century

Stone 15x22 mm; int. diam 17 mm; 2,69 gr.

Probably German, attributable to Johan Christian Neuber of Dresden (circa 1790), an interesting set of three oval interchangeable hardstones (Agate, chalcedony) to be mounted in an openable metal gilded ring. Each of these colored and striated stones has an aesthetic particularity or a mineralogical curiosity. These kind of stones are referable to the "Cabinet of Lithologie" usually made in that period by a leather book-form case with marbled interior, containing exactly the same kind of specimens.

U.K. private collection

£ 1.500 - 2.500



461

**A LARGE LIMESTONE SIGNED AND
DATED CAMEO SET IN A METALIC
FRAME. MALE PORTRAIT.**

19th century

49 x 58 x 14 mm ; 38 grs

Set in a metallic gilded frame, this cameo shows the bust in three-quarters of a man, the head toward right. He is characterized by short curly hair with a large forehead, realistic features, small nose, semi opened lips and intense look. He wears a shirt and mantle. On top of the left shoulders : J. N.... (to be identified), 1881. Under the bust, engraved inscription "E.... Garnet âgé de 53 ans". Knotwork frame. Wear marks.

£ 600 - 800



462

A LARGE AGATE CAMEO. PORTRAIT OF SULEYMAN II. (REIGN 1520-1566).

19th century or earlier

32x35x5 mm

The Sultan Suleyman the Magnificent is facing left. Various anatomical and stylistical elements point towards this attribution; in this case the resemblances in the shape of his turban, the dropping collar, his aquiline nose, fine lips and protruding chin with a refine moustache and slight delineation of the Adam's apple. The portrait is finely carved with mirror polishing and raised by two consecutive carved frames on the edge of the stone, giving the piece an additional touch of preciousness. Very large size.

For a similar portraiture see: from Cristofano dell Altissimo, portrait of Suleyman the Magnificent (1494-1566), Galleria degli Uffizi, Florence and the portrait made by a Follower of Gentile Bellini, circa 1520, sold at Sotheby's on May 1st 1919

U.K. private collection acquired on the british art market.

£ 3.000 - 5.000



463

A RARE UNHEATED CEYLON SAPPHIRE INTAGLIO. KRISHNA RIDING A YALI.

18th century or earlier

Diam 20x5 mm circa

The scene depicts a male character wearing an hindu crown in stupa shape, and riding an hybrid creature toward right. The creature with a lion body and a tiger's head is depicted with a fierceless look. Groundline. Use of globular elements. The Yali was a mythical lion with special powers.

When the body is that of a tiger, the creature is called a shardula. Yali figures are considered to be a type of grotesque sculpture, meant to inspire fear and awe, and have iconographies similar to other composite mythological creatures, such as the hippogriff and sphinx of ancient Mesopotamia and Egypt. They are also associated with the mythical griffin. Yali figures are believed to act as guardians and protectors, shielding a temple from threats. The tame form of the yali, typically shown flanking short stairways attached to temple plinths with waterfalls emerging from their open mouth, is known as the surul-yali. Yalis were also considered divine vehicles for deities, and were used to signify heroism and the elemental forces of nature, tamed and controlled by being incorporated into architecture and sculpture. Large unheated stone of great rarity. Wear marks. Minor chip on the edge.

See: pair of Architectural Brackets in the form of a rampant leonine creatures (Yali or Vyala), from a processional Mandapa; Madurai, Tamil Nadu, India c. 17th century, Ivory with traces of paint, Los Angeles, County Museum of Art. See also: A knight riding the mythological Yali, Jalakanteeswarar Temple, 16th century A.D. and Kesava Temple, Vasu Krishnan, 13th century A.D. Further reserches are necessary.

U.K. collection, acquired on the british art market. Accompanied with a U.K. gem laboratory test.

£ 8.000 - 12.000





464
A POSTCLASSICAL CHALCEDONY INTAGLIO SET IN A GOLD RING.
BUSTH OF A YOUTH.

19th - 20th century or later

Stone 14x18 mm; int. size 18x19 mm; 18,59 gr

Three-quarter bust of a youth and head in profile to the left. The character looks up, with a meditative gaze. The long hair is held in a band. The subject is inspired by Hellenistic Greek models.

From a private collection, France, acquired on the London art market in the early 2000s

£ 2.000 - 3.000



465
A GRAND TOUR
BLOODSTONE MAGICAL ENGRAVED SEAL, SET IN A LATER GOLD RING.
HAND USED IN THE WORSHIP OF SABAZIUS WITH ASTROLOGICAL
ATTRIBUTES.

19th century

Seal 12 x 14 x 3 mm ; 7,3 grs; int diam 20 mm

The hoop composed of two rounded wires soldered together and separating at the shoulders by a globule on each side. The large squared grooved box-setting is set with a bloodstone seal with a magical engraved design; the Sabazius worship hand with pine, crescent moon and eagle. On each side of the wrist, retrograde initials "A-E". Wear marks.

From the collection of an european gentleman, acquired on the art market

£ 2.000 - 3.000



466
AN EUROPEAN SARDONYX INTAGLIO. COAT OF ARMS EMBLEMA.

18th - 19th century

13,5x17x3,5 mm

In the centre, an eagle with open wings in heraldic style, grasping a sword with its right paw, a pike with its left, and an object (to be identified) with its beak. On the chest, a coat of arms. Below, a cannon with cannonballs. The iconography occurs in a similar way on Prussian silver thalers, especially in the Napoleonic era. Coat of arms to be identified. However, the stone appears to be older, very similar to Roman-era gems. The stone shows strong wear marks and missing on the edge.

From a private collection, France, acquired on the art market 1990s-early 2000s.

£ 500 - 800



467
A GRAND TOUR
CARNELIAN INTAGLIO SET IN A GOLD RING. SEATED MUSE.

End of 18th century

Stone 13 x 17 mm; internal size 17 mm.7.34 gr.

A fully dressed and veiled woman, seated on a chair with turned legs, and holding an ivy leaf up to her face, pensively, contemplates a column on which is seated a boy stretching his arms to her. Footstool and groundline. Behind, a support with an helmet. She is probably a version of a figure of a Muse, after the garnet in the Cabinet des Medailles (Calpurnie inquiete sur la sort de Cesar, Mariette 1750, pl. 104) which Vollenweider takes to be a portrait of Arsinoe III with an infant Cupid or Bacchus.

D. Scarisbrick, C. Wagner, J. Boardman, The Beverly collection of gems at Alnwick Castle, p. 217

U.K private collection from the british art market.

£ 1.500 - 2.500



468
A POSTCLASSICAL CARNELIAN INTAGLIO
SET IN A MODERN SOLID GOLD RING. EROTIC SCENE.

19th - 20th century

Stone 12x15 mm; int. size 16x18 mm; 7,10 gr

A female figure is jumping with widespread legs on a huge phallic idole. On each side, a male figure facing down to the ground. Groundline. Wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 1.500 - 2.500



469
A NEOCLASSICAL LARGE CARNELIAN OCTAGONAL INTAGLIO SET IN
A MODERN GOLD RING. EROTIC PROCESSION OF A PHALLUS.

19th century

Stone 25x28,5 mm; int. Size 17,5x20 mm; 21,73 gr

The scene depicts an erotic allegorical procession. On the right side, a monumental altar-shaped chariot supporting a huge phallus. The chariot is pulled by an Eröte riding a bull to the left. He is surrounded by maenades playing trumpets and an eröte riding a goat. The procession is going towards a giant vagina, the lips opened by two erötes as they were opening a curtain. On top, a winged erötes is crowning the phallus with a laurel wreath, as in a triumph. Groundline. Slight wear marks.

From a private collection, France, acquired on the art market in the early 2000s

£ 2.000 - 4.000



470
A GRAND TOUR ERA GLASS IMPRESSION. EROTIC SCENE.

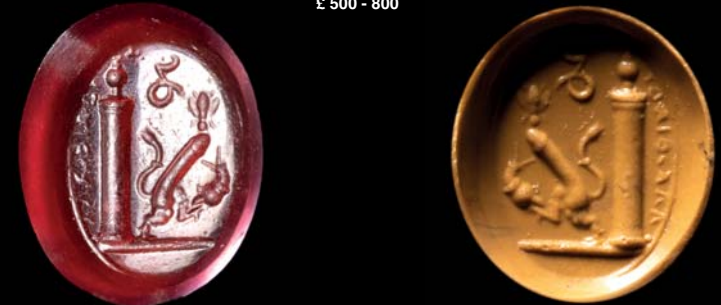
19th century

13x16x4 mm

Interesting erotic allegory composed of an erect phallus with animal tail and legs advancing to the right; in front of him a snail (symbol of slowness and sexual endurance), above him a bee or fly (symbol of speed); behind, a column with an urn above it and inscriptions to be identified. Groundline. Wear marks. Impression cast in glass after an ancient intaglio.

From a private collection, France, acquired on the art market in the early 2000s

£ 500 - 800



471
A POSTCLASSICAL RED JASPER INTAGLIO. EROTIC SCENE.

19th - 20th century

24x28x4 mm

A fox is penetrating from behind a woman facing left, with her palms and knees on the ground. In front of her a large vase. Double ground line. Post-classical work on the ancient style. Traces of modern tools not pertinent to antiquity. Signs of wear and small natural defects on the stone surface.

From a private collection, France, acquired on the art market in the early 2000s

£ 600 - 800





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20. Any legal action or claim related or arising from this agreement regarding the application, execution or interpretation of the present purchase contract, shall come under Italian law. Any legal dispute between the parties relating to this contract will be brought only in a court sitting in Rome, Italy.

The above mentioned conditions are written in English, in the event of any legal dispute, the only valid text is the Italian version.

Value Added Tax

The Value Added Tax Margin Scheme

All sales are conducted by BFA under the VAT Margin Scheme (Articles 40 bis, 41/95 and subsequent modifications).

Therefore BFA will not apply additional VAT on the hammer price.

For Legal Notice and bibliography, please visit www.bertolamifineart.com

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Form for bids submitted in writing and by telephone

I, the undersigned,

address

postal code

city

country

tax code
VAT number

tel.

mobile phone

e-mail

identity document

bank

● **by signing this form**, I hereby declare that I have read and accepted unconditionally and without reservation the Terms and Conditions of Sale and the special conditions of auction no.to be held on as communicated to me by Bertolami Fine Arts s.r.l. and published in the catalogue presenting the lots offered for sale at auction.

● **I also declare** (tick the option chosen between A and B):

[A] that, being unable to attend the auction, I wish to place the following maximum bids for the purchase of the lots listed and described below (see list).

[B] that I wish to participate in the auction with one or more telephone bids for the lots described below (see list), for which I am hereby placing a written bid for the starting price of which I have been informed. Should Bertolami Fine Arts for any reason, including technical issues, is unable to contact me by telephone, it's understood that the auction house will have the faculty to consider my bid as a written bid and therefore confirm on my behalf the aforementioned starting price or, if specified, up to the amount equal to the maximum offer indicated in the relevant column. I therefore request that, during the auction, a representative of Bertolami Fine Arts s.r.l. contact me at the following telephone numbers.....in due time to allow me to participate in the purchase of the lots described below. I acknowledge and accept that I may submit telephone bids only for lots for which the minimum estimate indicated in the catalogue is equal to or greater than Euro I acknowledge and agree that the telephone conversation will be recorded by Bertolami Fine Arts s.r.l.

Auction	Lot	Description	maximum bid	Telephone bid
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>
				<input type="checkbox"/>

● In case of award, I wish to make the payment by:

☐ Bank transfer

☐ Credit card payment

☐ PayPal payment method

Date

Signature

Please note: This form must be submitted to Bertolami Fine Arts s.r.l. duly filled in and signed at least three hours before the beginning of the auction. It can be sent by e-mail to amministrazione@bertolamifineart.com, or delivered to our offices in Piazza Lovatelli, 1 - 00186 Rome.

● **Any participant** who intends to submit one or more written bids as a representative of a third party is requested to attach to this form a proxy signed by the represented party together with a copy of the latter's ID and tax code. If the represented party is a company, the proxy must be signed by its legal representative or by a delegated officer with power of attorney, whose ID card and tax code must be enclosed along with the proxy letter. In any event, Bertolami Fine Arts retains the right to prevent the representative from participating in the auction if, in its unquestionable judgement, it believes that the power of attorney is not sufficiently demonstrated.

● **If one or more lots are adjudicated**, the purchaser must pay Bertolami Fine Art s.r.l. the hammer price, i.e., the price at which the lot is awarded at auction, as well as the buyer's premium equal to (including VAT) of the hammer price, in addition to any other amount provided for in the Terms and Conditions of Sale.

● **Bertolami Fine Art s.r.l. is not responsible for any possible errors in the compilation of this form.** Before sending the form, we recommend that you check that the description of the lots indicated corresponds to the goods you intend to purchase. It is advisable to check that the lots numbers indicated corresponds to those given in the catalogue. In the event of a discrepancy between the lots numbers and the description, Bertolami Fine Art s.r.l. will make an offer based on the lots numbers indicated on this form.

● **to the treatment of my personal data** for further purposes of forwarding advertising and/or information initiatives, by e-mail or equivalent means, exclusively relating to auctions and/or initiatives organised by Bertolami Fine Arts.

☐ I agree

☐ I do not agree



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